

THE MUSICAL TIMES

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ROYAL ALBERT HALL CHORAL SOCIETY.

President—H.R.H. THE DUKE OF EDINBURGH, K.G.
Conductor—MR. BARNBY.

ELEVENTH SEASON, 1881-82.

FIRST CONCERT, WEDNESDAY, NOVEMBER 2, at Eight.

HANDEL'S "JUDAS MACCABÆUS"

Miss ANNA WILLIAMS. Miss M. FENNA. Miss ORRIDGE.
Mr. EDWARD LLOYD. Mr. SANTLEY.
For this Concert the Orchestra will be increased by the Band of the Coldstream Guards.

SECOND CONCERT, WEDNESDAY, NOVEMBER 23, at Eight.

MENDELSSOHN'S "ELIJAH."

Madame MARIE ROZE. Miss M. FENNA.
Madame PATEY. Miss DAMIAN.
Mr. EDWARD LLOYD. Mr. GEORGE CON.
Mr. SMITH. Mr. SANTLEY.

BAND AND CHORUS OF 1,000 PERFORMERS.

ORGANIST, DR. STAINER.

Subscription to the Series of Seven Concerts: Stalls, £1 18s.; Arena, £1 8s.; Balcony, Reserved, £1 1s.; Unreserved, 17s. 6d. Single Tickets: Stalls, 7s. 6d.; Arena, 5s.; Balcony, Reserved, 4s.; Unreserved, 3s.; Admission, 1s.
Seats can be booked at the usual agents, and at the Royal Albert Hall, where copies of the prospectus may be also obtained.

MUSICAL ASSOCIATION, 27, Harley Street, W.
On Monday, November 7, R. H. M. Bosanquet, Esq., M.A., will read Two Papers (1) "On the Arrangement of Stops, Pedals, and Swell in the Organ," (2) "On the Beats of Mistuned Harmonic Consonances." The First Paper will be read at Five o'clock precisely.
JAMES HIGGS, Hon. Sec.
9, Torrington Square, W.C.

COLLEGE OF ORGANISTS.—The CHRISTMAS EXAMINATIONS will be held on January 10 for ASSOCIATESHIP, and on January 11 for FELLOWSHIP. On Tuesday, November 8, at 8 p.m., Jas. Higgs, Esq., Mus. Bac., will read a Paper on "Arranged Organ Music." On TUESDAY, December 6, F. E. Gladstone, Esq., Mus. Doc., will read a Paper on "Triads, their Relationship and Treatment." Members and friends admitted to lectures by cards of membership.
E. H. TURPIN, Hon. Secretary.
95, Great Russell Street, Bloomsbury.

GUILDHALL SCHOOL OF MUSIC.—String Quartets and Quintets. Pianoforte with other instruments. Amateur performers on string or wind instruments, who may be desirous of practising Classical Chamber Music, are requested to communicate with the Secretary, at the School, No. 16, Aldermanbury, E.C., from whom all particulars may be obtained.
CHARLES P. SMITH, Secretary.
October, 1881.

CHURCH SOLO-SINGING, INTONING, and SINGING in general.—MR. FREDERIC PENNA, at different periods solo bass singer at St. Andrew's, Wells Street; the Bavarian Chapel; St. Mary's, Chelsea; and for the last ten years at the Brompton Oratory, gives instruction to Gentlemen (Clerical and Lay) and attends schools. Several fine intoners were his pupils. For terms, address, Mr. Penna, at 44, Westbourne Park Road, W.

CHESTER CATHEDRAL.—There is a VACANCY for a SOLO BOY. Free board, lodging and education. Apply to Rev. C. H. Stewart, The Rectory, Chester.

CHORISTERS.

CATHEDRAL of ARGYLL and the ISLES.—There is a VACANCY for a BOY. Sound English education, including Latin, Greek, and French. Board, &c., in the Organist's house. Healthy locality. Seaside. Terms, 12 guineas per annum. Apply to Mr. Haslehurst, Millport, Greenock, N.E.

SOUTH PLACE CHAPEL CHOIR, Finsbury.—WANTED, at Christmas, good leading SOPRANO at £25, CONTRALTO at £20, and TENOR at £20 per annum. Must be good readers. Morning service only. Applications to E., Elm Cottage, Commerce Road, Wood Green.

LEADING BOY in Church Choir WANTED. North London. Salary, £12. Organist, 45, Aubert Park, Highbury.

WANTED, by a Lady Soprano, R.A.M., good Soloist and Reader, APPOINTMENT in a Church (High preferred). Address, E. C., 14, Philbeach Gardens, South Kensington.

FREE VACANCIES in a resident Country Choir for two LEADING TREBLES. Orphans (gentlemen's sons) preferred. Address, Precentor, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

ALTO WANTED, St. Paul's, Herne Hill, S.E. £10. Address, H. Morley, 191, Camberwell New Road.

THE REV. H. R. HAWES has VACANCIES in Choir (St. James's, Westmoreland Street, Marylebone) for Voluntary ALTOS, TENORS, and BASSES. Apply, by letter, Mr. Edwin Bending, 27, Baker Street.

WELLS CATHEDRAL.—WANTED, for the Choir, a Good TENOR VOICE, between 25 and 30 years of age, experienced in Cathedral music and of good moral character. The candidate engaged will be required to attend and take proper part in all the services of the Cathedral, unless special leave of absence be given by the Dean and Chapter, and will be remunerated at the rate of £50 per annum. If elected a member perpetuate of the College of Vicars he will have to attend and take his proper part in the services as above stated, and will participate in the divisible revenues of the College, with the prospect of having a vicar's house assigned to him should a vacancy arise. The Dean and Chapter will make up the income of a vicar who fulfils his duties according to their regulations to £20 per annum by payments from the Chapter Fund, if his share of the annual divisible revenues of the College shall not amount to that sum. Applications, with testimonials as to ability and character, which latter will be an essential qualification, to be addressed on or before the 15th day of November next, to Mr. Lavington, Cathedral Organist.
Wells, October 11, 1881.

TENOR WANTED, for West-end Church. Salary, £12. Two services on Sunday, practice on Friday evening. Address to W. A., care of Messrs. Ross, Music Warehouse, Norfolk Terrace, Bayswater.

VOLUNTEER CHOIR.—A few Gentlemen, of some musical experience, WANTED (TENORS and BASSES), to fill vacancies in the Choir of St. Thomas' Church, Elm Road, Camden Town, N.W. Services semi-choral (occasionally full choral), twice on Sundays. Anthem always at evening service. Practice every Wednesday evening at 8.30. Apply first, by letter, to Mr. J. Baptiste Calkin, Organist and Choirmaster, 55, St. Augustine's Road, Camden Square, N.W.

A FIRST-CLASS SOLO TENOR, of eight years' Cathedral experience, desires an APPOINTMENT for Sunday duty, in or near London. Could also attend one or two services in the week. Undeniable testimonials as to voice and ability. Address, Cathedral, Messrs. Novello, Ewer & Co., 1, Berners Street, W.

LAY CLERK (BARITONE).—WANTED, a SITUATION as above, in a Cathedral or College Choir, by a Young Man, aged 22. Communicant, of good education and character. Powerful voice; good soloist; excellent reader and timeist. Sixteen years' experience in choir. Good references and testimonials. Address, stating salary and duties, Mr. C. Roe, Titchfield, near Fareham, Hants.

BASS (efficient reader accustomed to full service) WANTED, at St. Mary Abchurch, Abchurch Lane, City. Services, Sunday morning and afternoon only, and rehearsal on Thursday. Stipend, £10 per annum. Apply, on Monday, 7th inst., between 8 and 9.30.

A GENTLEMAN, thoroughly competent for the position, wishes to obtain an ENGAGEMENT as Assistant and Secretary to a Composer of Music. Address, O 12, "Eastern Morning News" Office, Hull.

BANDMASTER, ORGANIST, CONDUCTOR, &c.—APPOINTMENT WANTED, by active, energetic, and respectable Man, at present engaged as organist, teacher of music, &c. Good penman and accountant. Married, no family. Excellent references. Address, Presto, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

ORGANIST.—A Gentleman desires an ENGAGEMENT as ORGANIST and CHOIRMASTER after Christmas. Seaside preferred. Has had eight years' experience at a large organ, and trained a choir of 50 voices. First-class testimonials, and references to a large number of clergymen and professional gentlemen. Age 30. Only reason for giving up present place is want of change of climate. Address, L. W., Messrs. Novello, Ewer and Co., 1, Berners Street, London, W.

PROFESSIONAL NOTICES.

MISS ELLEN ATKINS (Soprano).
Pupil of J. B. Welch, Esq., and late Student of National Training School for Music. For Oratorios, &c., 5, Knowle Road, Brixton, S.W.

MRS. BELLAMY (Soprano).
For Oratorio and Ballad Concerts, Western Terrace, Hunter's Lane, Birmingham.

Pupil of Mr. Walkworth, R.A.M.
MADAME BRUCE (Soprano)
Is open to engagements for Oratorios or Ballad Concerts, address, 21, Oppidans Road, Primrose Hill, N.W.

MISS MARGARET BUNTINE, R.A.M. (Soprano).
For Concerts, Oratorios, &c., address, 3, Talma Road, Brixton, Scotland, from December 20 till February 1.

MISS FANNY CHATFIELD (Soprano).
For Concerts, Oratorios, Lessons, &c., address, 11, St. Ann's Road, Brixton, London, S.W.

MISS CARINA CLELAND (Soprano).
For Concerts and Oratorios, address, Hangingstone, Ilkley, Yorkshire. "CREATION."—Miss Cleland sang throughout with artistic refinement. She possesses a flexible voice of good quality, while her singing is distinguished by clearness and evenness of vocalisation, and her enunciation is particularly distinct.—*Birmingham Gazette*, September 5, 1881.

MISS MARIE COPE (Soprano).
For Oratorios, Concerts, Lessons, 167, New Cross Road, London, S.E.

MISS EVA FARBSTEN (Soprano).
Pupil of Signor Arditi, Conductor of Her Majesty's Opera. For Oratorios, Concerts, &c., address, 20, Story Street, Hull.

MRS. FARRAR-HYDE (Soprano).
For Oratorios, Concerts, &c., address, Grafton Terrace, 58, Stamford Street, Ashton-under-Lyne.

MISS BESSIE HOLT, R.A.M. (Soprano).
For Oratorios, Concerts, &c., address, Rawtenstall, Manchester.

MISS JULIA JONES (Soprano).
For Oratorios, &c., address, 1, Great Western Terrace, Cheltenham.

MISS MINNIE JONES (Soprano).
For Oratorios, Concerts, &c., 104, Myton St., Moss Side, Manchester.

MISS CLARA JOWETT (Soprano).
For Oratorios, Concerts, &c., address, 71, George Street, Saltaire, near Leeds.

MISS NELLY McEWEN (Soprano)
Is open to engagements for Oratorios, Concerts, &c., address, 1, Cavendish Place, Cavendish Square, W.

MISS ADA MOORE (Soprano).
(Pupil of Signor Randegger.)
For Oratorios, Concerts, &c., address, 2, Balmoral Terrace, Old Trafford, Manchester.

MISS CATHERINE PICKERING (Soprano).
Hawthorn Cottage, Cheadle, Manchester.

MISS EDITH RUTHVEN (Soprano).
For Oratorios, Concerts, Lessons, &c., address, 4, Havelock Villas, Cambridge Road, Gunnersbury, W., or Mr. N. Vert, 52, New Bond Street, W.

MRS. ALFRED J. SUTTON (Soprano)
Is open to engagements for Concerts and Oratorios.
54, Duchess Road, Edgbaston, Birmingham.

MISS HELEN SWIFT, R.A.M. (Soprano).
Oratorios, Concerts, Recitals, &c., Forsyth Brothers, 122 and 124, Deansgate, Manchester, or 67, Tontine Street, St. Helen's, Lancashire.

MRS. HORATIO TAYLOR (Soprano).
References: T. Mee Pattison, Esq., Seaford, Liverpool; George Marsden, Esq., Mus. Bac., Cantab., Fallowfield, Manchester. For Oratorios and Concerts, address, 6, Southbank Road, Southport.

MADAME LOUISE VERNON (Soprano).
MR. DOUGLAS VERNON (Tenore).
For Ballad and other Concerts, Banquets, Soirées, &c., &c. Quartet or complete Concert Parties provided. For terms, address, care of Mr. Stedman, 12, Berners Street, W.

THE MISSES YATES (Soprano and Contralto).
Pupils of Signor Randegger, London, and Mons. Wartel, Paris. Address, Dr. Yates, Newcastle, Staffordshire.

MISS LOUISA BOWMONT
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For Concerts, Oratorios, &c., address, 51, Mercer Street, Embden Street, Hulme, Manchester. Criticisms on application.

MISS EDITH CLELAND (Contralto).
71, Hulton Street, Brooks' Bar, Manchester.

MISS SARA CRAGG (Contralto).
12, North Castle Street, Halifax.

MRS. SAM'L. WORTON FIELDING (Contralto).
For Oratorios, Concerts, &c., 21, Belgrave Road, Edgbaston, Birmingham, and 56, Hammersmith Road, London, W.

MISS ADA LEA (Contralto).
For Concerts, Oratorios, 5, Park Place, Norwood Road, Herne Hill.

MISS LEYLAND (Contralto).
For Oratorios, Concerts, &c., address, 6, Wilton Street, Oxford Road, Manchester.

MISS LILY PARRATT (Contralto).
For Concerts, Oratorios, &c., address, Airedale View, Otley Road, Bradford, Yorkshire.

MISS JEANIE ROSSE (Contralto).
Fairmead Lodge, Upper Holloway, N.

MISS MARY TOMLINSON (Contralto).
For Oratorios, Concerts, &c., address, Primrose Bank, Newton Heath, Manchester.

MISS WOLSTENHOLME (Contralto).
For Oratorios, Concerts, &c., address, Radcliffe, Manchester.

MISS FLORENCE WYDFORD (Contralto).
For Oratorios, Miscellaneous Concerts, Dinners, Soirées, &c., 95, St. Paul's Road, Lorrimer Square, S.E.

MR. VERNEY BINNS (Tenor).
65, King Cross Street, Halifax.

MR. TOM BUCKLAND (Tenor).
New Bond Street, Halifax.

MR. W. MANN DYSON (Tenor).
For Concerts or Oratorios, address, Cathedral, Worcester.

MR. CHARLES FREDERICKS (Tenor)
(Principal, Hereford Cathedral).
For Oratorios, &c., as above; or 42, Shelgate Rd., Clapham, S.W.

MR. EDWARD HALL (Primo Tenor)
Is open to engagements for Oratorios, Concerts, Dinners, &c. Address, 75, Devonshire Road, Holloway, N.

MR. EDWIN LONGMORE (Solo Tenor).
MR. HENRY SUNMAN (Solo Bass).
For Oratorios, Concerts, &c., address, The Minster, Southwell.

MR. THOMAS OLDROYD
(Principal Tenor, Rochester Cathedral).
For Oratorios, Concerts, &c., 4, Cuxton Road, Strood, Rochester.

MR. J. PERCY PALMER (Tenor).
For Oratorios, Concerts, &c., Consort Terrace, Belle Vue Road, Leeds.

MR. HERBERT PARRATT
(Principal Tenor, Ripon Cathedral).
For Oratorios, Concerts, &c., address, The Cathedral.

The *Era* says: "Mr. Peach has a tenor voice of very pure quality."
MR. FRANK PEACH (Tenor).
For Oratorios, Concerts, Church Solos, &c., address, 58, Foulden Road, Stoke Newington, N.

MR. JOHN JAS. SIMPSON
(Solo Tenor, Ripon Cathedral).
For Oratorios, Concerts, &c., address, The Cathedral.

MR. STEDMAN (Tenor).
12, Berners Street, W.

MR. DENBIGH COOPER (Primo Baritone).
For Concerts, &c., address, Wood and Marshall, Bradford, Yorkshire.

MR. MORIN DAYSON (Baritone).
For Oratorios, Concerts, &c., all communications to be addressed to 45, Portland Place North, Clapham Road, S.W.

MR. EDWARD MINTON (Baritone)
(Pupil of Signor Fabio Campana).
For Concerts, &c., address, Mr. Stedman, 12, Berners Street, W.

MR. J. F. NASH (Baritone).
Address, Cathedral, Bristol. Quartet or complete Concert Parties.

MR. FERGUS ASQUITH (Bass).
For Oratorios, Concerts, &c., address, Cathedral, Wells.

MR. HENRY GREEN (Basso).
For Oratorios, Concerts, &c., address, 30, Allotment Street, Rochdale.

MR. SEYMOUR KELLY (Bass).
For Oratorios, Concerts, &c., address, Cathedral, Chichester.

MR. HOWARD LEES (Bass).
For Concerts, Oratorios, &c., address, Delph, Manchester.

MR. J. BINGLEY SHAW
(Principal Bass, Southwell Minster).
For Oratorios, Concerts, &c., address, Market Place, Southwell.

MR. T. W. HANSON (Tenor) begs to announce
REMOVAL to 19, Belvoir Road, Lordship Lane, Dulwich, S.E.

MR. E. DUNKERTON (Tenor, Lincoln Cathedral), engaged: Newark, November 3; Derby, 8; Retford, 10; Spilsby ("Messiah"), 11; Nottingham, 21; Uttoxeter ("Creation"), December 2; Ilkeston (Selections), 5; Northampton ("Creation"), 8; Hyde ("Messiah"), 13; Ashton-under-Lyne ("Messiah"), 20; Rotherham ("Elijah," "Messiah"), 26. Other engagements pending. Address, Cathedral, Lincoln.

MR. FREDERICK BEVAN (Bass, H.M. Chapel Royal, Whitehall) begs to announce that he is open to accept engagements for Oratorio, Classical, Operatic, or Ballad Concerts, &c. (New address, 21, Bonham Road, Brixton Rise, S.W.)

M. AND MADAME SAINTON beg to announce their return to town for the season. All letters to be addressed to their residence, 71, Gloucester Place, Hyde Park, W.

MISS ELIZA THOMAS, R.A.M., Medalist (Contralto), will sing at Greenock, November 28; March, December 6; Hyde, 13; Whitlessa, December —. Liberal terms to Concert-givers in the North wanting a Contralto between those dates. 49, Upper George Street, Bryanston Square, London, W.

CHANGE of ADDRESS through illness and loss of sight.—**MR. FRANCIS HOWELL**, from Maidstone to Newport, Barnstable, Devonshire. All communications for him to Miss S. P. Howell, above address.

MR. ARTHUR DOREY (Organist of the Alexandra Palace). For Pupils, Engagements for Concerts, &c., 14, Huntley Street, Bedford Square, W.C.

THE HARP.—**MISS LOCKWOOD**, Harpist to the Carl Rosa Opera Company, and Teacher of the above instrument. London address, 6, Frederick Place, Gray's Inn Road, W.C.

THE GUITAR.—**MADAME SIDNEY PRATTEN**, Instructress to Her Royal Highness the Princess Louise, is in town for the season. 22A, Dorset Street, Portman Square, W. where may be had her Second Book of Instructions, "Learning the Guitar Simplified," 10s. 6d.

MR. ALFRED FERDINAND RIPPON, the celebrated Violinist, may be engaged for Concerts. Address, Messrs. Novello, Ewer and Co., 1, Berners Street, London, W.

LONDON ORGAN SCHOOL and COLLEGE of MUSIC (established 1865), 3, Princes Street, Cavendish Square, W. Piano, singing, violin, flute, organ lessons, and practice, 4s. 2s. per course. Lessons day and evening. Prospectus for one stamp. **SCOTSON CLARK, Mus. B.,** Principal.

LONDON CONSERVATOIRE of MUSIC.—Principal: **MR. LANSDEVORE COTTELL.** The Directors announce free tuition for the higher encouragement of solo oratorio, operatic, piano, and violin study. Branches: Berners Street, Conduit Street, Myddelton Hall, and Residential, Regent's Park. Candidates address the Hon. Sec., 37, Abbey Road, N.W.

MUSIC SCHOOL.—CHURCH OF ENGLAND HIGH SCHOOL FOR GIRLS (Limited), 6, Upper Baker Street, Regent's Park.—Head Music-Mistress, Miss Macriore, late Professor of Royal Academy of Music. Fees, two or three guineas a term. Pupils not in the school pay an entrance fee of one guinea. **MUSICAL SCHOLARSHIPS** were awarded in December to pupils of not less than one year's standing in the school by Professor Macfarren. **F. J. HOLLAND, Chairman.**

DR. ALLISON instructed by Post Candidates who passed RECENT UNIVERSITY EXAMINATIONS for the DEGREES of MUS. DOC. and MUS. BAC. (Oxford, Cambridge, and Dublin). Also "Passed with Honours" Royal Academy of Music Local Examinations, University Senior Local, F.C.O., and every other Musical Examination open to the public. Dr. Allison will prepare Candidates by Post for *Licentiate* of the Royal Academy of Music, and for the Local Examinations in Subject I., or personally in Subjects I., II., and III. Harmony, Acoustics, Form, Plan or Design, History of Music, Counterpoint, Canon, Fugue, Analysis, Orchestration, and Revision of Compositions, by Post. Personal instruction in Singing, Organ and Pianoforte-playing. Preparation (personally or by Post) in Languages, &c., by **F. ALLISON, F.R.S.L.,** 55, Victoria Road, Kilburn, London. Dr. Allison, 63, Nelson Street, Manchester.

DR. BENTLEY (St. Ann's Street, Manchester). Lessons per post in Harmony, Counterpoint, Orchestration, Form, Acoustics, and Analysis; also Correction of Musical MSS.

DR. CORBETT gives LESSONS through Post in Harmony, Counterpoint, &c., &c. Upwards of sixty pupils have passed musical examinations. Address, Bridgenorth, Salop.

MR. JOHN HILES, 51, Elsham Road, Kensington, W. (Author of the "Catechism of Harmony, Thorough-bass, and Modulation," "Hiles's Short Voluntaries," "Catechism for the Pianoforte Student," and several other important musical works), gives Lessons in HARMONY, COUNTERPOINT, &c., by post.

MR. C. FRANCIS LLOYD, Mus. Bac., Oxon., L. Mus. T.C.L., gives LESSONS in HARMONY, COUNTERPOINT, &c., by post. Address, 9, Alma Place, North Shields.

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THE ORGANIST of RIPON CATHEDRAL teaches HARMONY and COUNTERPOINT by Correspondence. For terms, address Edwin J. Crow, F.C.O., Mus. Bac., Cantab.

MR. CHARLES W. PEARCE, Mus. Bac., Cantab. (1881), F.C.O., L. Mus. T.C.L., gives LESSONS per post in HARMONY, COUNTERPOINT, FORM, &c. 50, Blomfield Road, Maida Vale, W.

TUITION by CORRESPONDENCE for Musical and other Examinations. No payment required until the specific qualification sought has been gained. Established in 1871. Address, Mr. James Jennings, Deptford, London.

HARMONY, COUNTERPOINT, &c., by post, or personally, 1s. 6d. per lesson. Schools and classes attended. Terms moderate. Musicus, 73, Spenser Road, South Horney, N.

HARMONY and COUNTERPOINT taught by Post. References to past and present pupils if desired. Terms very moderate. Address, Alpha, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

A YOUNG LADY (pupil of Scotson Clark) requires an ENGAGEMENT to Teach Music in a School or Private Family. L. G., 4, Oval Road, Gloucester Crescent, N.W.

MR. CHARLES JOSEPH FROST, Mus. Bac., Cantab., REQUIRES an ASSISTANT PUPIL. One able to take a service preferred. Address, Burlington Villa, Underhill Road, Lordship Lane, S.E.

ARTICLED PUPIL.—**THE ORGANIST of St. Peter's, Eaton Square,** has a VACANCY for the above. The highest advantages offered for training as a Church musician. Apply to Mr. W. de M. Sergison, The Vestry.

ORGAN PRACTICE.—Three manuals, each of 56 notes, pedal organ, 30 notes, 18 effective stops, and blown by the Automatic Hydraulic Engine. Terms, strictly *cash*, ONE SHILLING PER HOUR, at Blennerhassett's Organ School and Studio, 1A, Vernon Street, Pentonville, W.C.

Sole Agent for THE HYDRAULIC ORGAN BLOWER. Cheapest, simplest, best, and most effective ever invented. Full particulars, and estimates as above, free. Inspection invited.

ORGAN PRACTICE (Private) on exceptionally moderate terms. Three manuals, 34 stops; separate pedal organ of 4 stops. Blown by engine-power. Five minutes from the "Angel." Apply to Ewald and Co., 16, Argyl Street, Regent Circus, W.

ORGAN LESSONS, or PRACTICE, 36, STRAND (four doors from Charing Cross), and at St. Michael's, Lorn Road, Brixton Road, S.W., on fine two-manual C ORGANS (HULL and SON). PEDALING specially taught. **W. VENNING SOUTHGATE.** "The Strand Organ Studio," 36, Strand, W.C. Established 1867.

ORGAN LESSONS or PRACTICE.—Fine three-manual, blown by engine. Twenty-four hours, one guinea. Terms inclusive. Entwistle's, 1, Charles Street, Camberwell New Road.

PRACTISING ROOMS.—**AGATE and PRITCHARD, 68, Gracechurch Street, F.C.** Professors attend to give lessons on various Instruments, also in Singing, Glee Practice, &c. German and French Classes. An Elementary Class for the Violin.

MR. and MADAME EDWYN FRITH'S GRAND ORATORIO, OPERATIC, and BALLAD CONCERT PARTIES (under Royal Patronage, 1880) for London or Provinces. The most successful Parties extant at moderate terms. Great advantage for "en route consecutive dates." Mr. Frith has already fulfilled and booked upwards of fifty Concerts for his Party this season. Few facts concerning same: Party fulfilled engagement for Birmingham Musical Association October 8 last, and before conclusion of programme was re-engaged. The Hon. Sec. writes as follows:—"Birmingham, October 10, 1881. Dear Sir, confirming our conversation on Saturday, please book February 4, 1882. This is perhaps the best assurance that the performance gave us satisfaction." *Birmingham Daily Post*, October 10, 1881, says: "Concert given in Town Hall on Saturday with a result, artistically and commercially, which must be most encouraging. 3,273 people paid for admission: one of the largest audiences ever witnessed at a Concert. The success achieved was such as to warrant an early reappearance, &c., &c." Mr. and Madame Frith (Bass and Contralto) can accept dates together or singly. Engagements settled: Bow and Bromley Organ Recital, October 22 (great success); Lancaster Hall, 29; Luton, November 3; Leighton-Buzzard, 4 (both re-engagements); Manchester ("Messiah"), opening New Town Hall, Eccles, 5; Hackney, 7; Manchester (Choral Society), 14; Bermondsey, 15; Shepherd's Bush, 16; Hartlepool, 19; Hexham, 21; Blyth, 22; Warrminster, December 27 (re-engagement); Birmingham Musical Association, February 4, 1882, &c., &c. Many other dates pending. Next prospectus will be issued in December. Artists wishing names to be included should write. Small charge made to defray part cost of postage. Circulation nearly 3,000, all amongst concert-givers. Special advertisements by arrangement. Vacancies for RESIDENT and other VOCAL PUPILS; introductions when competent. Terms moderate. Address, Yealm House, 73, Netherwood Road, West Kensington Park, W.

TO CHORAL SOCIETIES, &c.—THE LONDON ORATORIO and CONCERT PARTY is open to ENGAGEMENTS for Oratorios, and Miscellaneous and Ballad Concerts: Soprano, Madame Worrell, A.R.A.M.; Contralto, Miss Amy Ronayne, A.R.A.M.; Tenor, Mr. Edward Dalzell, Westminster Abbey; Bass, Mr. Robert De Lacy, St. Paul's Cathedral. Address, Mr. De Lacy, 84, Holland Road, Brixton, London, S.W.

THE BRISTOL CATHEDRAL QUARTET.—For Concerts, Banquets, &c., address, Mr. J. F. Nash, The Cathedral, Bristol.

TRINITY COLLEGE, LONDON.

HIGHER EXAMINATIONS IN MUSIC.

JANUARY 9 TO 14, 1882.

The LAST DAY of ENTRY for the following is December 23, 1881.
Previous Exercises must be sent in by December 9, 1881.

1. Diplomas of Licentiate and Associate, and the Certificate of Student in Music.
2. Higher Musical Certificates for Women (Harmony, Counterpoint, General Musical Knowledge, Solo-Singing, Pianoforte, Organ, &c.).
3. Special Certificates for Technical Skill in the same subjects.
4. Musical Examinations for Clergy and Candidates for Holy Orders.
5. Matriculation Examination.

Candidates may enter for any one or more subjects in Nos. 2 and 3 at their option. The whole of the Examinations will be held in London. The revised Regulations and Lists of selected Subjects may be seen in the College Calendar for 1881-2, or may be had on application to the Secretary, Trinity College, London, W.

CLASSES AND LECTURES.

The HALF-TERM begins on November 7. Detailed Prospectuses and Forms of Application may be had of the Secretary, Trinity College, Mandeville Place, Manchester Square, W.

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LISZT'S SEVENTIETH BIRTHDAY,

OCTOBER 22.

"AND is that enough to be considered a life's vocation?" once exclaimed the head-master of a grammar-school when, upon his inquiry why Liszt had been induced to take holy orders, he was told that such a step was necessary to enable him to become *maestro di cappella* to the Pope, and thus to fulfil, from out the Sistine Chapel, his own life's mission—the regeneration of Catholic Church music. The answer elicited by the above fresh query: "Certainly, and especially at the present moment, perhaps, a more important one than the regeneration of the school," caused the pedagogue to spin round on his heel and take his departure. Without wishing to enter here upon the field of polemics, we are of opinion that the conversation just recorded characterises very forcibly the indifference towards the question at issue exhibited, even at the present day, by a large body of our cultured men who moreover exercise a directing influence upon the progress of this "culture" itself.

How, we may ask, is it possible for any thinking man, albeit professedly an outsider, to entertain any doubt as to the fact that the only binding influence which—apart from the common instincts operating at moments of all-compelling necessity—holds together and shapes the masses of the people is to be looked for in their ideal conceptions which, in however crippled a form, are still embodied most intensely and convincingly in religion; and that, therefore, the Church, as long as it exists, will be to the vastly preponderating majority of men the only fountain from whence they can derive such ideal conceptions which will lift them above the narrow sphere of their material self and cause them to believe in the community of mankind and the duty of every individual towards it? Where exists the substitute for such an absolutely indispensable institution which, founded upon an ideal basis accepted by all, could attract and elevate the masses who, without this cementing influence, would dissolve into atoms? That it is to be found in the State or in modern culture, however highly developed both may be, can only be asserted by the most shortsighted of observers; and it was a similar conviction which, after the craze of "enlightenment" of the past century, and still more after the terrible period of revolution and war which followed it, sweeping away all the existing landmarks, had directed again all the more seriously reflecting minds upon the sole representative institution of things ideal, viz., upon religion, upon the Church. "La religion est le véritable ciment des édifices sociaux. Plus les pierres sont nombreuses et menues, plus le ciment doit être fort pour les unir," wrote George Sand in the fourth decade of our century in the "Lettres d'un Voyageur." It is needless here to add that any excesses committed by the Catholic Church against the authority of the State are as little to be approved of as was the whilom arrogant self-assertion of Protestant orthodoxy in opposition to the general mental strivings and culture of the time. To the truly educated mind, the Church—i.e., the religious worship of both Catholic and Protestant—remains still intact; and the highest aim can only be to develop this worship according to the spirit of our religious profession, and to secure thereby its continued ideal influence. Church and State, from this point of view, would be in the position of *Mime* and

Atherich contending for the possession of the ring; "which signifies the world's inheritance and power," while *Siegfried* holds it in his hand. And as in the Protestant Church it is most rightly sought to infuse into the service more and more such depth of meaning as would attract and satisfy the ideal requirements of the generality, so also there are not wanting in the Catholic community—as far as an outsider may be able to judge—strivings, earnest and enthusiastic, far removed from the war-tumult of the ruling powers and factions of the Church, aiming at the restitution to the latter of its old universality of influence by reviving something of the grand spirit of former ages, by which modern mankind has been moulded. And as it is by no means a mere accident if from the same spirit of modern mankind there has likewise proceeded that art which has enabled it to express in a new language the infinity of that spirit, the depth and the intensity of its emotions—so it is also by no accident that *music* must, in the first place, be called a daughter of the Church and its service; so there have been voices raised of old and to this present day in favour of the readmission into the Church of this daughter, who has meanwhile become so unspeakably rich and, above all, so independent, so that she might occupy her rightful place there with all her newly developed attributes.

The great difficulty as regards the Protestant form of worship lies in the fact of its not easily admitting our art to a full share in the service itself, thereby rendering its introduction liable to assume the character of a sacred concert, rather than of an integral part of the worship—a difficulty which, however real, is not by any means an insurmountable one. In the Catholic Church, on the other hand, music forms an essential element—in a certain sense, indeed, the most potent element of the service. For the "Transubstantiation," which is merely indicated by the priest in the elevation of the Host, attains its ideal consummation in the musical strains which at this period of the High Mass, no matter how insignificant the church at which it be performed, fills the hearts of the devoutly kneeling congregation with holy reverence and awe. And if it may be said that without this redirection of the individual upon the eternal foundations of existence, as represented in the Transubstantiation, we should most certainly not possess that art whose most essential qualities have rendered it the exponent of this cosmogony; so it may be asserted, with equal truth, that the Catholic worship, culminating as it does in the Mass, will not for any length of time maintain its vital power intact without the aid of its daughter, Music, who in turn had become its foster-mother, or at all events may be called upon in this capacity at any time.

How infinitely, therefore, was it to be regretted when, with the predominant influence of a party, which has increased immoderately the glittering pomp of the Church, not disdaining to admit into it even theatrical elements, these latter—i.e., the theatrical and superficial excrescences—had found their way also into the music of the service. There is a *Jesuitical style* recognisable in music; and he whose taste has been formed upon the eternally true and classical in our art will discern even in Beethoven's Grand Mass, as well as in Mozart's Requiem, the fact that since the seventeenth century opera has invaded the Church, and that the strangely fastidious impersonifications of the saints of that time are likewise reflected in the character of the Church music. Such was the case as much in Germany as in the countries inhabited by Latin races, and it is well known to any one who has ever visited Italy that one may hear the latest operatic airs resounding from the organ even in the majestic dome of St. Peter's,

in Rome. From Mozart to Mendelssohn there has been but one voice of complaint among musicians as to this incongruity; and great has been the number of gifted authors, Goethe at their head, who have returned from Italy full of regret at the existing state of things, which they looked upon as a reproach to the Church, and a matter of sorrow as affecting a people standing so much in need of religious elevation.

He to whom this inner consciousness of a much-wanted reform, on a modern basis, had become a second nature, unpremeditated and yet deliberately aimed at in all his doings, is the subject of this article—Franz Liszt. In the capacity in which we have thus described him, the artist was in fact merely carrying out the fundamental principles of his life. Fortunately, sufficient authentic information exists on this point, and there is no need to regard either as a miracle or as a mere accident the appearance of Liszt as a reformer of the musical art of his Church: it was a matter which touched the very foundations of his life, and he threw his heart and soul into it accordingly. "From early youth Franz had a natural bias for religious contemplation, and his intense love for his art was pervaded by a piety which had all the sincerity of his age." These words occur in the diary of the father, who died when Liszt had but reached his sixteenth year. The latter himself writes in 1857 about the "humble little church" of his Hungarian home "where as a child I have prayed with so much fervent devotion." Then already he believed himself to be called into the service of the Church, but the earnest persuasions of both his parents prevailed upon him in following entirely the paths of his art. Yet, the source from which we have derived these early notes on Liszt's character, viz., the *Gazette Musicale de Paris* of 1834, adds significantly: "His piety was, however, perfectly rational, admitting of a certain freedom of ideas and conduct; it was not, as with the majority of fanatics, rigid, uncompromising, dogmatic, and brutal; but perfectly sincere instead, far more reasonable, and at the same time proceeding from the Catholic point of view." In the same manner, even the frivolous poet Heine writes of him from Paris, about the year 1840, that he had great aptitude for religious speculation, mentioning more particularly his "unquenchable thirst after light and Godhead, which bears witness to his sense for the divine and the religious." The foregoing allusions sufficiently establish the basis for all that followed. The biographical sketch of our composer's youth, however, tells us further that he had determined to write religious music, "but whereas the music bearing that name in our time appeared to him out of keeping with the character generally attributed to it by the feelings of men, the idea forced itself upon his mind to create a religious music." When, therefore, after his prolonged wanderings, he at last settled down in order to compose in reality—for, as our French report justly says, Liszt's pianoforte-playing was "no mechanical exercise, but essentially a composition, a veritable creation of art"—when he concentrated his soul upon these creations of his entire inner experience (as these his former reproductions may well be called), in order to fix them as artistic productions, then the idea of his youthful days soon became a reality, and already at a time which would seem almost a generation removed from ours, an important part of his compositions for the Church had sprung into existence.

The "festlich hohe Gruss" of the "Hungarian Coronation Mass," or the solemn stateliness of the music written for the consecration of the cathedral at Gran, bear witness to the fact that here we have not merely

another repetition of an oft-repeated theme of which the surface has been touched only, but a return to the very heart of the subject. It was a case of offering the daily bread, so to speak, where, alas! the hungering multitude had hitherto but too frequently been tendered a stone. Even a minor work like the "Missa Choralis" would show that the desire of his youth had been realised, and that a truly religious music for the Catholic worship of our time had been created. This Mass was first produced in 1877, at Vienna, by the Cæcilienverein. In it, all that may be called traditionally mass-like in regard to the Church music of the last centuries has disappeared; and if this unadorned song of human voices can be likened to the style of a Palestrina, it contains, nevertheless, no reminiscence of that master, but all is original, new, modern, *i.e.*, in accordance with our own nearest feelings. The most profane listener must feel that an art such as this would not only embellish and enliven the religious service, but reform it after the spirit which is latent in it: just as Palestrina had idealised and preserved to us the grand religious aspirations of a former epoch.

But Liszt did not rest satisfied with having done so much; he also directed his efforts practically towards the purification and renovation of the music of his Church. The same impulse which prompted him to resign his highly beneficial artistic activity at Weimar—foreshadowing the days of Munich and Bayreuth—likewise determined him to take up his residence in Rome. To enable him to exercise his influence in the cause he had at heart it was imperative that he should become musical director to the Pope. As such he had, according to ancient law, first of all to abandon the worldly state—Palestrina having been the last of the musical directors at the Sistine Chapel not in priestly orders, he being married, and his inimitable art alone sustaining him in the position he occupied. Thus Liszt became a priest. But why did he not remain in Rome? it will be asked. "I was disappointed in consequence of the want of education amongst the cardinals," he tells us himself regarding this point, and referring more especially to the musical tastes of an ecclesiastical body the great majority of whose members are Italians. Liszt, moreover, felt that the desired regeneration of music could, after all, only proceed from its heart's centre, from Germany. He thus returned there and founded, first at Regensburg and then at Eichstädt, model seminaries for the propagation of high-class and truly religious Church music. May they flourish, even though generations should have to pass away before their efforts can be fully appreciated! They are furnishing anew an elementary food for the soul for which there is no real substitute, and which from year to year we stand in greater need of. As regards Liszt's share in bringing about these results, we recognise that here, as in all his doings and strivings, the man and the artist are identical, forming a complete personality, compact and firmly established inwardly, and therefore truly noble and royally munificent in its outward manifestations.

LUDWIG NOHL.

CRITICAL EXCURSIONS.

By FR. NIECKS.

SCHUMANN (continued from page 501.)

JOSEPH RUBINSTEIN has also many unpleasant things to say about Schumann's pianoforte style. To be sure it is not a model style, but it does not deserve all the abuse it gets. Our critic as usual exaggerates, and applies to the whole of the master's works what only can be said of a

portion. For instance, if heaviness of style is complained of, look at the "Carnaval"! What lightness, grace, and transparency! And then would it not be advisable to take into consideration the contents as well as the form of those pieces which exhibit vagueness and technically awkward or even impracticable construction? If Schumann wanted vagueness why does Joseph Rubinstein insist on playing it as the composer did not wish it to be played, and then say it is "vulgar"? Schumann's style becomes often intricate, indistinct, and sometimes lumpish, especially when his feelings overpower him. But I would remind the disparager of Schumann that there is in his style also much that is beautiful and a real gain to the musical language. For although it is not effective in the virtuosic sense of the word, it is so as an interpreter of feelings. The contents of Schumann's pianoforte works could not for the most part be adequately expressed by more *effective* means. Nor should everything which falls under the head, for instance, of vagueness be condemned. Mystery is recognised as a legitimate element of the pictorial art—think only of Turner! Why should the musical art forego this powerful means of moving the feelings? It is really a pity that the virtuosi do not play the master's pianoforte works oftener at concerts. How rarely do we hear the "Kreisleriana," most of the "Novelletten," the "Fantasia," &c. But Schumann's style, alas, is not effective enough for our by no means self-sacrificing virtuosi.

And now let us make ourselves a little more fully acquainted with Joseph Rubinstein's opinions of our composer. "Schumann's programmes, i.e., his superscriptions," he says, "consist for the most part of a single and moreover so indefinite a word that such a title as the 'Humoreske,' or 'Faschingschwank,' may seem to us to be only a convenient pretext of the composer for the highly careless and slovenly stringing together of unconnected themes, phrases, rhythms, and flourishes (*Floskeln*), which taken singly are uninteresting and crude, and joined in such a *soi-disant* whole must make the impression of *nonchalant* musical improvising, nay delirious raving; and while listening to such a 'Humoreske' always call to the lips the question, What is the meaning of all this, what is the humour of it? If the seriously striving musician, who unfortunately began to compose when Beethoven had *ceased*, may have been induced by a dim feeling of the necessity of going as far as possible out of the way of the all-crushing symphonist to take other paths, this feeling, as we cannot help seeing now, could not lead him further than to first attempts—to weak beginnings. Thus we see him in smaller compositions, as in some numbers of the 'Carnaval,' attain the perfectly adequate musical expression for the respective 'programmatical' superscriptions. But in larger works, even where the sonata form is abandoned, we look in vain for a more comprehensive programme corresponding proportionately with their size, that is to say, for an indication at the head of them of the poetico-artistic subject which is to be treated in them. Nay, even this abandonment of the sonata form, as the classical fundamental form, was not undertaken in consequence of self-conscious artistically thoughtful reflection of the hard-pressed musician; it can appear to us only as an act of nebulously indefinite, blindly groping caprice, which at once went back to the sonata or symphonic form as soon as Mendelssohn, who in this respect was certainly far superior to Schumann, courageously set the example."

Let us pause for a moment and consider the last sentence. Is it not strange that nebulously indefinite

and blindly groping caprice, and absence of self-conscious thoughtful reflection should be attributed to one of our best musical critics, who examined with the greatest care and judged with the most subtle insight innumerable works of the most various composers (witness his contributions to the *Neue Zeitschrift für Musik*, reprinted in his "Collected Writings")? The statement that Schumann first abandoned the sonata form and then took it up again as soon as Mendelssohn set the example is likewise not in accordance with the facts. Already, in 1831—that is, in the same year when his Op. 1 appeared—Schumann composed a first movement of a sonata (probably the Allegro afterwards published as Op. 8), and in 1833 he sketched the two sonatas in F sharp minor and G minor. The best of his smaller pieces, however, were written from 1834 to 1839. It is more likely that Schumann wrote so little in the larger forms during the first years of his artistic productivity because he felt that he was as yet wanting in the requisite power. Besides, Schumann's activity as a creative artist is divisible into periods, in several of which he devoted himself almost exclusively to one class of composition. Up to 1840 he produced nothing but pianoforte music, in 1840 he confined himself to writing songs, in 1841 he began with the B flat major Symphony a series of orchestral and chamber compositions in the larger form, in 1843 he came forward with his first choral works; after that his productivity became more varied, but vocal works predominated, and somewhat later he wrote with predilection ballads for chorus and orchestra. As to Mendelssohn's influence, its commencement and force are quite indeterminable, for there are but very rare and slight traces of it in the contents of Schumann's works.

But to return to our friend Joseph Rubinstein. "Even his partisans admit half ashamed that Schumann's symphonies and quartets are not all that could be desired; but do they seriously believe that his numerous 'characteristic' pianoforte pieces really are what they pretend to be, and that they express exactly what their titles promise? Who will assert that the themes, phrases, and strains, of his 'Faschingschwank' might not equally well stand in the 'Nachtstücke,' those of his 'Blumenstück' in the 'Humoreske,' those of his 'Novelletten' in the 'Romanzen'?" Here I must interrupt the gentle critic. Joseph Rubinstein forgets what he himself said about "the single indefinite word" which Schumann makes use of as a superscription. What promises are held out by the titles "Blumenstück," "Humoreske," "Faschingschwank"? But supposing the remark is just as regards these pieces—I do not say it is—it is indubitably incorrect as regards the "Novelletten" and the "Romanzen." However, the worst is coming: "Or lastly," proceeds our critic, "who can doubt but that he might very easily have presented us, in addition to his four symphonies, with a fifth, if he had put together in one book five of the short pianoforte pieces just mentioned? It is at all events clear that a wealth of fancies (*Einfälle*) were at his command, which had only the one disadvantage, that they were so like flourishes (*Floskeln*) as to be easily confounded with them; but as they poured in upon him so unceasingly, the composer had to consider how they could somehow be disposed of. If the form suitable for them could never rightly be discovered, it was indeed no small misfortune (although the ceaseless seeking for it won for him in the eyes of posterity at least the nimbus of exemplary intentions and striving); but, on examining more closely the real nature of those fancies (*Einfälle*), one remarks that they—with the exception of those which present themselves merely as 'crumbs'

(*Abfälle*)* from the table of the great tone-poets, who knew nothing of romanticism—would not reasonably fit in any of the existing forms or in any yet to be discovered; nay, that even an author who, besides earnestness and energy, would have had at his disposal intelligence and skill, could hardly have created out of such themes pieces of music, much less works of art."

To begin with the last and crowning assertion of this heap of preposterous statements; from what insignificant seed-corns have many of the grandest and most famous *chefs-d'œuvre* sprung! How the notion of "ideas which fit neither in any of the existing forms, nor in any forms yet to be discovered," could be conceived by a being endowed with reason is a problem which I recommend for solution to the ingenious reader. And then, I cannot help asking: Supposing that Schumann was not able to produce anything but fancies (*Einfälle*), would it not be wiser to accept than to spurn them? Have not the composer's aphoristic thoughts and few-lined sketches, loosely and fantastically as they are often strung together, as much *raison d'être* as the reflections, maxims, epigrams, *caractères*, *Xenien*, *pensieri*, &c., with which La Rochefoucauld, La Bruyère, Pascal, Chamfort, Vauvenargues, Goethe, Schiller, Leopardi, and others have enriched literature? To be sure, this is an inferior kind of art, or rather a minor branch of art, and not to be compared to works of developed reasoning, to many-membered, artistically constructed organisms. Still, such flashes of the intellect, such iridescences of the fancy, such throbs of the heart, such furtive peeps into human life and character, are far from being worthless and despicable. Moreover, is there only one type of beauty, and of this one type is only the highest degree of perfectness admissible? But so narrow-minded and so narrow-hearted a partisan as Joseph Rubinstein cannot be expected to have many sympathies. He looks down with scorn not only on Schumann, but, with one exception, on all composers that have appeared in the world up to this time. Brahms, Raff, and Goldmark are pelted to the utmost with mud and dirt by this *gamin* of critics. Haydn, Mozart, Beethoven, and Mendelssohn are treated with somewhat more respect:† they are, as it were, cards which may be played with good effect against the above-mentioned smaller ones, but which are swept off the table as soon as the ace of trumps, Wagner, turns up. The colossus Beethoven is merely the pedestal upon which the master of masters rises in his majesty and sublimity. In listening to Joseph Rubinstein's strictures we shall do well to keep in mind that he rejects all purely instrumental music, absolute as well as programme music, and advises the world to give up its long-cherished prejudices and recognise in Wagner's music-drama the transfiguration of the old art (see "Symphonie und Drama," in *Bayreuther Blätter*, February—March, 1881). Notwithstanding the daily increasing appreciation and admiration with which the world at large regards Wagner's gigantic achievements, I am glad to say it remains true in love and gratitude to its old favourites; for, be the poet-musi-

cian's genius ever so vast and powerful, he is not the quintessence of all that has been, is, and will be, but only one evolution, probably the most important artistic evolution, of the present age.

The head and front of Schumann's offending is, according to Joseph Rubinstein, "the phenomenon which has probably not remained unnoticed among musicians," namely, "that most of Schumann's works, but especially his larger and largest ones, are put together, or 'composed' by the process of stringing together almost uninterrupted series of simple *Schusterflecke*."‡ This assertion is open to three objections: (1) Judging from the examples he brings forward Joseph Rubinstein does not seem to know what a rosalia is; (2) rosalias are to be frequently met with in the works of the best composers; (3) Schumann's compositions do not consist almost entirely of series of simple rosalias.

First of all let us inquire what a rosalia is, and in what its reprehensibility lies. "The school," says our Schumann censor *par excellence*, "gives the name of *Schusterfleck* (or rosalia) to those vicious, because monotonous-producing, repetitions of musical phrases on related degrees in which the students of composition are wont to indulge with predilection in their first exercises." This is a very loose and misleading definition. But what could be expected from an *advocatus diaboli* where unbiassed dictionary-makers, learned as well as unlearned, vouchsafe nothing but contradictory and vague statements. The fact is, the term, like so many other musical terms, has yet to be fixed, private judgment having had hitherto pretty much its own way as regards interpretation and application. One writer defines a rosalia as a repetition of a phrase or passage, the pitch being raised one tone at each repetition; another, as successive transpositions of a melody to the next degree above or below; and a third, as a short phrase of a few bars which is repeated several times in succession on some higher or lower degree, excepting the octave. The reader will notice that the second definition is more comprehensive than the first, and the third more than the second. To learn what was originally meant by a rosalia we have only to examine the popular Italian song "Rosalia car mia,"† after which it was named. The melody runs as follows:—



Here a phrase is repeated twice, each time a degree higher, and throughout in the same mode (major)—

* *Schusterflecke*: cobbler's patches. *Schusterfleck* is a German equivalent of *Rosalie* (rosalia).

† Mr. Rockstro remarks in Grove's "Dictionary of Music and Musicians" that this kind of repetition is frequently called in Germany "Vetter Michel" after the song "Gestern Abend war Vetter Michel da," but I think only the two names *Rosalie* and *Schusterfleck* are generally known in Germany. At any rate I never heard a rosalia called "Vetter Michel," and several German friends of mine—men of learning and of extensive acquaintance with their country—whom I questioned on the point, were in the same case. Still "Vetter Michel" may be one of the many nicknames with which the thing has been ridiculed. The German song alluded to is, moreover, less viciously characteristic than the Italian song above quoted, as the reader may see for himself:—



* Here a play on the words *Einfälle* and *Abfälle* is intended, which, however, is untranslatable. *Einfälle*, plural of *Einfall*, i.e., falling in—fancy, conceit, idea. *Abfälle*, plural of *Abfall*, i.e., falling off—chips, shavings, parings, &c.

† In justice to Joseph Rubinstein I must not omit mentioning that he seems also to have some respect for Bach. Last winter, in Berlin, and perhaps elsewhere too, he performed the remarkable artistic feat of playing the whole of this master's "Wohltemperiertes Klavier," i.e., forty-eight preludes and the same number of fugues, in six recitals. Wagner is said to have given him hints how they were to be rendered. Whilst some of those who heard Joseph Rubinstein did not approve of the new reading of Bach, others were charmed with it. According to the latter the distinguishing features of the performance were freedom from stiff formality, individualisation of the parts, and poetic animation.

the latter circumstance implying identity of the melodic and harmonic progression. In short, this is the worst kind of rosalia imaginable. A single repetition, especially on a lower degree and in another mode, is looked upon as a venial sin and allowed to be bearable. In this, however, as indeed in all things, much depends of course on how the thing is done. Dr. Busby remarks very sensibly in his dictionary that the rosalia is a "resource very tiresome in its effects when injudiciously introduced, but capable of greatly heightening the melody when dictated by taste and sanctioned by judgment." Innumerable instances prove that, when it served their purpose, the great masters never hesitated to write rosalias, which indeed in their hands became a powerful means of expression, and, far from being weak points in their compositions, present themselves often as prominent beauties. Among the many examples of indubitable and yet unobjectionable rosalias pointed out by Mr. Rockstro in his interesting article in Grove's "Dictionary of Music and Musicians" (for other examples see the articles "Rosalia" and "Sequence" in J. Stainer and W. A. Barrett's "Dictionary of Musical Terms"; and section 276, on "Sequences," in Dr. Stainer's "Theory of Harmony") there are two—Minuet from Handel's "Ariadne" and the setting of the words "The grave gives up its dead" from Spohr's "Last Judgment"—which, with their iteration and reiteration, their ascending each time by one degree, and their adherence to the same mode, exhibit all the features of ill-repute observable in the above-quoted weak and trivial Italian song without, however, being weak or trivial themselves. Were it not for one note, a minor instead of a major interval, the setting of the words "Ingemisco tanquam reus" from Mozart's "Requiem" might be added as a third example of the same kind. But rosalias occur comparatively rarely in this form. Oftenest there is only one repetition, and frequently the sequence is at a lower pitch or the mode is changed. Handel's "How beautiful are the feet" (bars 7 and 8) from the "Messiah" furnishes an example of a phrase repeated once, a tone higher, and in the same mode; Beethoven's overture to "Coriolan," Op. 62 (bars 15, &c.), of a passage repeated once, a tone lower, and in the same mode; and the same composer's "Sonata Appassionata," Op. 57 (at the beginning of the first movement), of a passage repeated once, a tone lower, and in a different mode. The two last examples remind me that Beethoven is notable among composers for the effective use he made of rosalias. What can be more impressive than the weird and mighty upheaval in the Heroic Symphony (first movement, second part, bars 27, &c.), where a transposition takes place from C minor to C sharp minor! It must be patent to the student of this master that repetition has been carried farther by him than by any other composer. With what persistence he can fasten upon a melodic or rhythmic motive without becoming monotonous may be best learned from his symphonies—I mention especially the first movements of the C minor and the Pastoral, and the scherzo of the Ninth Symphony. In the Heroic Symphony the chief phrase of the first subject appears in one place successively (Joseph Rubinstein would say *rosaliter*) in E flat, F, D flat, B flat, and E flat (in the latter key several times). Nor does Beethoven confine himself to transpositions; he also introduces freely and with wonderful effect repetitions at the same pitch. In the C minor Symphony (bars 63, &c.) a four-bar phrase occurs three times in immediate succession.

Thus we see, and we shall see still more fully, that repetitions, rosalias as well as others, are not necessarily monotonous and indicative of poverty of ideas.

Critics and aestheticians arrive often at wrong conclusions in consequence of their insisting on judging music by the rules and usages of other arts. The verbal and musical languages, for instance, are completely different in their nature, and therefore cannot and ought not to be judged by a common code. Still, the arts have one or more points of contact, and it is instructive to note what takes place there. Thus in lyric poetry, which contains music in an embryonic state, and wherever verbal language becomes emotional, repetitions are not unfrequently met with.

To place this question as to the force and expressiveness of iteration and transposition in a clear light I cannot do better than illustrate it by examples drawn from a master highly esteemed both by conservative and radical, and recognised by all as something more than a mere composer, a contriver of more or less euphonious combinations of sounds—in short, as a true tone-poet. Here, then, follows an additional number of rosalias (taking the word in the sense of the third and most comprehensive of the three definitions above quoted) and literal repetitions at the same pitch culled from various works of Beethoven's written by him at different periods of his life and representative of all his styles.

Sonata, Op. 2, No. 1.—The first phrase of the second subject of the first movement is once completely and once partially repeated. In the working-out section the phrase appears in addition to the same number of repetitions twice a tone higher, and after that the melody is taken up by the bass. The second half of the subject contains likewise a repetition of a four-bar phrase, and in the codas which bring the parts to a close repetitions are very conspicuous. The first and second parts of the Menuetto begin with rosalias: the second four bars of the first subject are a transposition from F minor to A flat major; and the third and fourth bars of the second part a transposition from A flat major to B flat minor of the first two bars. Sequences play an important rôle in the trio, and the last movement, we may be sure, would be described by Joseph Rubinstein as consisting of nothing but rosalias.

Sonata, Op. 10, No. 3, D major.—At bar 31 of the first movement begins a four-bar phrase in F sharp minor which is immediately repeated in A major. The passage occurs several times in the course of the movement. There are other rosalias in the working-out section. In the Menuetto the second eight bars are a repetition of the first eight a tone higher (D major and E minor), only the cadences are different.

Sonata, Op. 13, C minor.—Rosalias are discoverable in the second subject of the first movement, not to speak of repetitions in the first subject, but I wish to point out only the more striking repetitions of the various elements which make up the coda of Parts I. and II. Also the *pianissimo* passage in the working-out section may be mentioned. The *pianissimo* passage in the Adagio, which is heard first in A flat minor, appears immediately afterwards in E major. I pass over the Finale.

Sonata, Op. 26, A flat major.—Joseph Rubinstein would have no difficulty in finding *cobbler's patches* in the last movement; he would say it was covered with them. And yet!

Sonata, Op. 27, No. 2, C sharp minor.—The second four bars of the first part of the Allegretto are a transposition of the first four bars, and so are the fourth four bars of the third. The repetitions in the last movement are too shocking to be contemplated.

Sonata, Op. 28, D major.—The Scherzo consists of a series of rosalias.

Sonata, Op. 31, No. 1, G major.—Joseph Rubinstein would say of the first movement of this sonata what I said of the Scherzo of the preceding one.

Sonata, Op. 53, C major.—The reader cannot but have a vivid recollection of the rosalia at the beginning of the sonata, and had I not to mend my pace, for fear of never finishing, I should show that this first is by no means the last.

Sonata, Op. 106, B flat major.—The rosalias (sequences would of course be a more appropriate and less abusive appellation) with which the Scherzo of this sonata opens put one in mind of the beginning of the Andante favori.

Speaking of the lesser pieces of Beethoven's piano-forte works, I would call the reader's attention to certain rosalias in the Bagatelles (Op. 33). The first four bars of No. 2 are at once repeated a tone higher, and, as if that were not enough, two of the four bars appear then a minor third higher, after which there occur yet a number of partial and freer repetitions of the phrase. The attention of the rosalia-hunter is no doubt attracted by the first two parts of No. 7 of the Bagatelles, also by several passages in the Rondo (Op. 51, No. 1) in C major; and in the Rondo (Op. 51, No. 2) in G major, he bags a splendid piece of game—the first eight bars of the theme in E major (Allegretto) being followed by their transposition to C sharp minor, in all particulars true to the original excepting the slightly altered close. But let us return from the less to the most important of the master's works.

In the Heroic Symphony (first movement, bars 134, &c.) an eight-bar phrase which first appears in E minor is at once transposed to A minor. The same passage occurs further in F and E flat minor. But who could help being enraptured by this ethereally lovely rosalia? Nor do I think it possible that any being born of woman should be so insensible as to be proof against the charm of the playful rosalia at the beginning of the Allegretto scherzando of the Eighth Symphony (F major). As to the transposition from A to D of the mysterious opening passage of the Ninth symphony, its effect is beyond the power of description: justice cannot be done to it by ever so great and choice an accumulation of adjectives.

I have already pointed out that the theorists as well as musicians are generally at variance as to what is and what is not a rosalia. Indeed, even by our accepting the most comprehensive of the three definitions, we shall not escape from being again and again brought face to face with this puzzling question. For instance, would you call the second half of the first nine bars of Mozart's G minor Symphony a rosalia, notwithstanding the modifications of the intervals of the melody and the total change of the harmonies? If you would, the name would lose its opprobriousness; for its opprobriousness is based on the monotony of the thing thus called, and monotony cannot exist where there is variety. This defence of rosalias holds also good in the case of repetitions of melody at the same pitch, but with a different accompaniment and perhaps a slightly altered cadence (see Beethoven's string quartet, Op. 127—the beginning of the Allegro). Nay even the mere change of the cadence is enough to produce the desirable variety. It is one of the most common procedures of composers to begin the second clause of a musical sentence like the first, giving it only towards the end a different turn. In addition to the examples in point to be found in the above notes from Beethoven's works, and instead of thousands more let the following few suffice. Beethoven's Sonata, Op. 10, No. 3, first movement, first subject; his Sonata, Op. 22, last movement, first subject; his Symphony in A major, first subjects of the Vivace and

Allegro con brio; his Ninth Symphony, principal theme of the last division; &c., &c.

How little is required to avoid monotony is strikingly exemplified by the movement in 3-4 time, F major, for the wind-band on the stage introduced by Mozart into the second finale of his "Don Giovanni":—



Now Joseph Rubinstein overlooks all this—the force of repetitions, the effect of key-relation, the transformations by melodic and harmonic modifications—he has found a good telling nickname with which to disparage a hated opponent's works, and, in accordance with one of the worst usages of party warfare, throws it about him regardless of its real applicability or inapplicability. His estimate and characterisation of Schumann is as far off the truth as E. Naumann's of Wagner. By the way, I wonder with what feelings Schumann's rude assailant, whose contempt for the composer's poor mannerism and impotent romanticism is boundless, may have read in "Die Tonkunst in der Culturgeschichte," that the distinguishing characteristics of Wagner's manner are a frequent use of the turn, of chromatics, ninths, and suspensions of the seventh and fourth—suspensions such as "occur in Donizetti, Verdi, Rossini, and the hypersentimental song-composers"; and that the creator of the "Kunstwerk der Zukunft" is no more than the last blossom of that later (epigonenhaft) romanticism which in literature showed itself in such men of talent as Frederick Schlegel, Novalis, Tieck, &c. And yet, however great his indignation may be, Joseph Rubinstein has no right to complain after his uncritical wholesale condemnation of Schumann, whose only crime is that among his admirers are a number of people who do not appreciate Wagner.

Before I proceed to examine the nature of Schumann's works, let me state the critic's accusation in all its violence. We have already learned that the master's compositions, more especially the larger and largest ones, consist of almost uninterrupted series of simple rosalias. We learn further that Schumann had an innate and indomitable inclination to join like to like (Gleiches zu Gleichem zu gesellen), which, whenever he had written a four-bar phrase, suggested to him that it was not good "it should be alone." This inclination, Joseph Rubinstein informs us, was the cause of the strange technique of composition to be found in Schumann's symphonies, quartets, *Fantasiestücke* &c.; nay, he even pronounces this inclination to join like to like to be the *fiat* of Schumann's creation, and in doing so puts the word "creation" between hyphens to let the world know that he has not been taken in by the pretensions of Schumann. These baseless and, in so far as they are not baseless, grossly exaggerated assertions awake in me no inclination to join like to like, on the contrary they induce me more and more to consider the question calmly and carefully.

(To be continued.)

CLEMENT MAROT AND THE HUGUENOT PSALTER.

VI.

(Concluded from page 508.)

NOTWITHSTANDING the popularity which the Genevan tunes attained, critics were not wanting who decried them as trivial, sensuous, and deficient in dignity. In short, they are not plain-song. Some,

especially those added in 1562, are, no doubt, inferior in merit to the others, but time has sufficiently refuted the objections of the purists. It is impossible to enter here into any detailed examination of these tunes, but we may quote five, which we give with Goudimel's harmonies taken from his psalter of 1565. The melodies are in the tenor. The first is the 134th, the well-known "Old Hundredth."

PSEAV. CXXXIV.



The next is the 42nd, also in use in England, but the difference between the original rhythm and that of the tune as it appears in our hymnals is worthy of notice:—

PSEAV. XLII.



The third is the 36th, which afterwards, set to the 68th psalm, became the battle-song of the Huguenots, and a melody better suited to the purpose could not easily have been found. It is not, however, a French tune, but one of those by Greiter which Calvin found "so pleasing" in 1539, and had appeared in a German psalter two years earlier. It is found in many English hymnals of the present day; but we would point out that the force and character of the melody is much impaired by the change of the penultimate semibreve of each third strain into two minims:—

* This alteration is not modern. It was made when the tune was first adopted in England in the sixteenth century.

PSEAV. XXXVI.



The two following examples are good specimens of the Genevan tunes, and of Goudimel's treatment of them:—

PSEAV. XXV.



PSEAV. CXXXVIII.





Before leaving this subject it occurs to us that when Meyerbeer, in his opera of "Les Huguenots," puts "Ein feste Burg" into the mouths of the old Huguenot soldier and his companions, the "local colouring" is not strictly accurate.* It is true that the Huguenots in France were frequently called "Lutheriens" by their enemies, in whose eyes Luther and Calvin were but heretics alike, but *Marcel*, *Raoul*, and *Valentine* were not Lutherans, and their death-song would have been, not a German chorale, but one of the melodies set by Bourgeois to the psalms of Marot and Beza.

M. Douen devotes an interesting chapter to the origin of the Huguenot melodies, but it is impossible to treat this subject without the aid of musical examples, for which we have no space. We know that some of the Genevan tunes were derived from the German; a few may, perhaps, be regarded as original in their structure, even although the materials of which they were composed were not new, but the source of most of them must certainly be sought in popular melodies of the day. This distinction should, however, be drawn between the French psalter and its predecessors, that while these melodies were adopted without alteration in the earliest collections, such as the "Souter Liedekens," they were largely modified in the Genevan psalter, and fitted to the due expression of the psalms to which they were adapted. We would also venture to give a general caution to all who investigate the pedigree of old tunes, not to be misled into inferring direct relationship between any two from the occurrence in both of an identical phrase, which may merely be a portion of the common property of the time. Many other considerations have to be taken into account before the value of a mere similarity of melody can be rightly estimated.†

In closing our summary of M. Douen's work we have far from exhausted its contents, but we think enough has been said to show its great value alike to literature and music. We cannot too highly commend the careful and ample manner in which M. Douen has cited his authorities, thus enabling us to verify his statements, and to draw our own inferences should we see reason to differ from his. With his conclusions generally we fully agree, but in a few instances, where facts are deficient, we think M. Douen has supplied their place too minutely from conjecture, and that his zeal for one side of the question has led him unintentionally to do some injustice to the other. When discussing the relations of Calvin and Marot, M. Douen appears to us to

express himself too severely respecting the great reformer. In all cases of incompatibility of temper there are usually faults on both sides, and we suspect that the Pope of Geneva may not have been wholly to blame for his want of sympathy with the poet. Again, we think some of M. Douen's remarks respecting Franc not borne out by what we know of the circumstances. That Lausanne was jealous of Geneva is evident, that some rivalry existed between the local chantres is probable, but we see in Franc's preface no evidence of any intention to exalt himself at the expense of Bourgeois, who at that time had long left Geneva. We accept his words in their literal meaning, he gives all credit to "those who had performed their task so well," he adopts the greater number of the Genevan melodies unaltered, of the nineteen which he rejects fifteen are tunes added in 1562 by the anonymous successor of Bourgeois, while as regards the remaining four, M. Douen confesses that they are among Bourgeois' weakest tunes, and that Franc replaced them by others, of which two are not inferior and one is actually superior in merit to those for which they were substituted.

In a work of such magnitude a few oversights and misprints are unavoidable. We have noticed two or three in their proper places; we now add a few others.—In Vol. I., p. 634, M. Douen says that the sixth note of Psalm xv. was *si* in the edition of 1542, and was altered to *do* in 1549. Ought we not to read *do* in the first line and *si* in the second?—In p. 640, for "Psalme xxii." read "Psalme xix."—In p. 645, for "6^e et 7^e notes du psaume cxxxvii." read "notes de l'avant dernière phrase du psaume" (see p. 631).—In the table of tunes at p. 648 the following corrections appear necessary: Ps. 37, for "remplacée en 1551" read "une note changée en 1551" (see p. 644); Ps. 38, add "modifiée en 1549"; insert "Ps. 45, non traduit en 1542, mélodie de B. 1543, remplacée en 1551" (see pp. 645-6); Ps. 115, add "deux notes changées en 1551"; Ps. 138, for "1543" read "1549."—In p. 649 the last paragraph is not quite correct; in the third line from the bottom, for "soixante-deux" read "soixante," and omit from the list lii. and lvii., already translated; also in the last line, for "lxii. sur l'air du xvii. et du lxx." read "lxii. sur l'air du xxiv."—In p. 655, after "Psalme cxxxviii." omit "Edit. pseudo-romaine 1542"; the melody quoted is that which replaced it in 1549.—In p. 680, line 3, "xc." seems a misprint for "cx." (see pp. 734 and 647).—In Vol. II., p. 76, line 19, for "liii." read "xliii."; and in p. 316 the respected name of Wilberforce ought to be spelled with a W, and not after the fashion recommended by the late Mr. Weller, senior.

We may also remark that the "profond mot, L'orthodoxie, c'est ma doxie," which M. Douen (I., p. 31) attributes to Lord Bacon, is doubtless of much later date than the reign of James I.; and as M. Douen is probably not versed in English *argot*, he would not perceive the double meaning contained in the aphorism.*

These, however, are but small matters. In general accuracy and lucidity of arrangement M. Douen leaves nothing to be desired. He seems to have neglected no available source of information, and has produced a work which is a model of its class, and will long remain the standard authority on the subject of which it treats. The numerous examples of harmonized melodies are of great interest to the musical antiquary; and that most necessary appendage to every book, a good index, will be found at the end of the second volume.

* "Doxie, the female companion of a tramp or beggar. *Orthodoxy* has been described as being a man's own doxie, and *heterodoxy* another man's doxie."—Hotten, "Slang Dictionary."

* Schumann, for other reasons, made a violent attack on Meyerbeer for introducing "Ein feste Burg" in the opera. See Schumann's "Music and Musicians," 1st series, p. 303. London, 1878.
† Thus we find that the sixth strain of the Genevan tune set in 1549 to Psalm xxv.—



is identical with the commencement of Haydn's well-known "God save the Emperor," but who would suggest that any connection existed between them? Musical phrases, like history, are apt to repeat themselves. We may even add that by the change of one note the phrase quoted above becomes the English drinking glee, "Here's a health to all good lasses."

Another example of unintentional coincidence is afforded by the first strain of the tune to Psalm xlvii.—



which is identical with the commencement of "Herberge" in Schumann's "Waldscenen."

We cannot conclude without noticing the liberal manner in which the interests of literature are provided for in France. Few publishers would be found to undertake the risk and expense of a work like this, which appeals to a limited number of readers; but we learn from the preface that the "Commission des impressions gratuites de l'imprimerie nationale," composed of members of the different sections of the Institut, under the presidency of a minister of state, having examined the manuscript, unanimously recommended that it should be printed at the national expense, and this recommendation was carried into effect in accordance with a decree of the President of the French Republic.

We subjoin a table which will show at a glance the dates of the successive changes, so far as they have as yet been ascertained, made in the tunes of the Strasburg and Genevan psalters between 1539 and 1562. The letter "s" prefixed to a date implies that the tune is found in the Strasburg psalter of that date.

Dates in italics are those of the early tunes which were afterwards superseded by new ones.

Dates in Egyptian type are those of the tunes finally adopted and retained, although in some of them alterations were subsequently made, the dates of which are given in ordinary type.

Where two or more psalms are sung to the same tune, it is assigned to the psalm to which it was originally set.

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|---|--|
| 1. 1539 — <i>1542</i> ib.—
1542 alt.—1549
slightly alt. | 25. <i>1539—1542</i> ib.— <i>1542</i>
alt.—1549 new—
1551 new. |
| 2. 1539 — <i>1542</i> ib.—
1542 alt. | 26. 1551. |
| 3. <i>1539</i> — <i>1542</i> ib.—
1542 alt.—1549
slightly alt.— 1551
new. | 27. 1551. |
| 4. <i>1542—1542</i> new. | 28. 1551. |
| 5. 1542. | 29. 1551. |
| 6. <i>1542—1542</i> new. | 30. 1551. |
| 7. <i>1542—1549</i> new—
1551 new. | 31. 1551. |
| 8. Set in the Strasburg
Psalter, 1542, to the
tune of Ps. xxviii.
(1539)— 1542
new. | 32. <i>1539—1542</i> ib.— <i>1542</i>
new— 1549 new. |
| 9. <i>1542—1542</i> new. | 33. 1543. |
| 10. <i>1542—1549</i> new—
1551 new. | 34. 1551. |
| 11. <i>1542—1549</i> alt.—
1551 new. | 35. 1551. |
| 12. <i>1542—1549</i> alt.—
1551 new. | 36. 1539 — <i>1542</i> one
note alt.—1542 ib.—
1551 one note alt. |
| 13. Set in the Strasburg
Psalter, 1542, to the
tune of Ps. iv. (1539)
— 1542 new—1549
alt. | 37. <i>1542—1549</i> new—
1551 one note alt. |
| 14. 1542 —1549 alt. | 38. <i>1542—1542</i> new—
1549 alt. |
| 15. 1539 — <i>1542</i> ib.—
1542 alt.—1549 one
note alt. | 39. 1551. |
| 16. 1551. | 40. 1551. |
| 17. 1551. | 41. 1551. |
| 18. 1543. | 42. 1551. |
| 19. <i>1539—1542</i> ib.—
1542 new—1549
alt. | 43. 1543. |
| 20. 1551. | 44. 1551. |
| 21. 1551. | 45. <i>1543—1551</i> new. |
| 22. <i>1542—1542</i> new—
1549 alt. | 46. <i>1539—1542</i> ib.— <i>1542</i>
alt.—1549 alt.—
1551 new. |
| 23. 1543. | 47. 1551. |
| 24. <i>1542—1542</i> new—
1549 alt. | 48. 1562. |
| | 49. 1562. |
| | 50. 1543. |
| | 51. <i>1539—1542</i> ib.— <i>1542</i>
new— 1551 new. |
| | 52. 1562. |
| | 53. Set in 1562 to the tune
of Ps. xiv. (1542). |
| | 54. 1562. |
| | 55. 1562. |
| | 56. 1562. |
| | 57. 1562. |
| | 58. 1562. |
| | 59. 1562. |
| | 60. 1562. |
| | 61. 1562. |

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| 62. Set in 1562 to the tune
of Ps. xxiv. (1542). | 109. Set in 1562 to the
tune of Ps. xxviii.
(1551). |
| 63. Set in 1555 to the tune
of Ps. xvii. (1551). | 110. <i>1543—1551</i> new. |
| 64. Set in 1555 to the tune
of Ps. v. (1542). | 111. Set in 1554 to the tune
of Ps. xxiv. (1542). |
| 65. Set in 1554 to the tune
of Ps. lxxii. (1543). | 112. 1562. |
| 66. Set in 1562 to the tune
of Ps. cxviii. (1543). | 113. <i>1539—1542</i> ib.— <i>1542</i>
new.—1549 alt.—
1551 new. |
| 67. Set in 1555 to the tune
of Ps. xxxiii. (1543). | 114. 1539 —1542 ib.—
1542 alt.—1549 one
note alt. |
| 68. Set in 1562 to the tune
of Ps. xxxvi. (1539). | 115. 1542 —1551 two
notes alt. |
| 69. Set in 1562 to the tune
of Ps. li. (1551). | 116. Set in 1562 to the tune
of Ps. lxxiv. (1562). |
| 70. Set in 1562 to the tune
of Ps. xvii. (1551). | 117. Set in 1562 to the tune
of Ps. cxviii. (1551). |
| 71. Set in 1562 to the tune
of Ps. xxxi. (1551). | 118. 1543 —1551 alt. |
| 72. 1543. | 119. 1551. |
| 73. 1551. | 120. 1551. |
| 74. 1562. | 121. 1551. |
| 75. 1562. | 122. 1551. |
| 76. Set in 1562 to the tune
of Ps. xxx. (1551). | 123. 1551. |
| 77. Set in 1562 to the tune
of Ps. lxxvii. (1543). | 124. 1551. |
| 78. Set in 1562 to the tune
of Ps. xc. (1551). | 125. 1551. |
| 79. 1543. | 126. 1551. |
| 80. 1562. | 127. 1551. |
| 81. 1562. | 128. 1543. |
| 82. Set in 1562 to the tune
of Ps. xvi. (1551). | 129. 1551. |
| 83. 1562. | 130. 1539 —1542 ib.—
1542 alt.—1549
slightly alt. |
| 84. 1562. | 131. 1551. |
| 85. 1562. | 132. 1551. |
| 86. 1543. —1551 one
note alt. | 133. 1551. |
| 87. 1562. | 134. 1551. |
| 88. 1562. | 135. 1562. |
| 89. 1562. | 136. 1562. |
| 90. 1551. | 137. 1539 —1542 ib.—
1542 alt.—1551 three
notes alt. |
| 91. 1539 —1542 ib.—
1542 alt.—1549 alt. | 138. <i>1539—1542</i> ib.— <i>1542</i>
alt.— 1549 new. |
| 92. 1562. | 139. Set in 1562 to the tune
of Ps. xxx. (1551). |
| 93. 1562. | 140. Set in 1562 to the tune
of The Command-
ments (1549). |
| 94. 1562. | 141. 1562. |
| 95. Set in 1562 to the tune
of Ps. xxiv. (1542). | 142. Set in 1562 to the tune
of Ps. cxxxi. (1551). |
| 96. 1562. | 143. 1539 —1542 ib.—
1542 alt.—1549 two
notes alt. |
| 97. 1562. | 144. Set in 1562 to the tune
of Ps. xviii. (1543). |
| 98. Set in 1562 to the tune
of Ps. cxviii. (1543). | 145. 1562. |
| 99. 1562. | 146. 1562. |
| 100. Set in 1562 to the tune
of Ps. cxxxi. (1551). | 147. 1562. |
| 101. <i>1543—1551</i> new. | 148. 1562. |
| 102. 1562. | 149. 1562. |
| 103. 1539 retained un-
altered. | 150. 1562. |
| 104. 1539 —1542 ib.—
1542 alt.—1549
slightly alt. | Decalogue. <i>1539—1542</i> ib.—
1542 new— 1549
new. |
| 105. 1562. | Simeon. <i>1539—1542</i> ib.—
1542 alt.— 1549
new. |
| 106. 1562. | |
| 107. 1543. | |
| 108. Set in 1562 to the tune
of Ps. lx. (1562). | |

M. Douen omits to notice the melodies of the Pater noster, the Credo, the Ave, and the Prayers before and after meat, as they were omitted from the Psalter of 1562.

It thus appears that of the one hundred and twenty-five distinct tunes finally retained in the Genevan psalter, eleven (all, however, with one exception, more or less altered) were derived from the Strasburg psalter of 1539; twelve were added in 1542; eleven in 1543; five (including the Decalogue and the Song of Simeon) in 1549; forty-six in 1551; and forty in 1562.

G. A. C.

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By JOSEPH BENNETT.

No. X.—BERLIOZ (continued from page 503.)

A MORE melancholy and touching letter than that addressed by Berlioz to his son after the death of the lad's mother has rarely been penned amid the fires that seem always to encompass great souls. It paints a sad picture needing no comment:—

"Poor dear Louis, thou hast received my letter of yesterday, and now thou knowest all. I am alone in the great room at Montmartre, writing to thee by the side of her deserted chamber. I have been again to the cemetery and placed two crowns upon the tomb—one for thee, one for me. I have lost my head, and do not know why I have come here. The servants remain for some days. They are putting everything in order, and I shall take care that there is as much as possible for thee. I have preserved her hair; do not lose the little pin that I gave her. Thou wilt never know what we suffered for one another, thy mother and I; and it was just those sufferings which so much attached us to one another. It was as impossible for me to live with her as to leave her. Happily, she saw thee before dying. For myself, I came later, on the morrow of thy departure; and I entered the house ten minutes after she, without pain, had rendered the last sigh. She was then free. I love thee, my dear son. We spoke of thee much yesterday in this sad garden, with Alexis Bertschold. . . . My cares will endure six months longer at least, for I must pay the doctor, and the sale of the furniture will bring in scarcely anything. . . . Adieu! I embrace thee with all my heart. Love me, as I love thee."

The boyish recklessness of Louis in money matters was always a sore trouble to his father, from whose scanty store he had to be supplied. Some reference to this matter appears in a letter written a few days (March 23, 1854) after the one just quoted:—

"Dear friend, thy letter gave me most unexpected pleasure. Thou hast now seventy francs a month, and if thou knowest how to conduct thyself, and to renounce thy method of using money, thou wilt be able, without doubt, to save a part thereof. Tell me if thou thinkest thou wilt be able to redeem the watch which, I fear, was pledged at Havre in the time of thy folly. It was given thee by my father. If thou canst not recover it, I will buy thee another with the money which I have of thine. I am having made for thee a watchguard with the hair of thy poor mother, and I earnestly desire that thou mayest religiously preserve it. I have also had a bracelet made, which I shall give to my sister; the rest of the hair I keep. . . . No doubt thou hast read the charming things which Jules Janin wrote about thy poor mother in his *feuilleton* of last Monday. With what delicacy he referred to my work on 'Romeo and Juliet,' in citing the words of the funeral march, 'Cast flowers,' &c. Yesterday's *Sicle* also contained some words, and many other papers that thou knowest not have spoken of our cruel loss. I start next Sunday evening at eight for Hanover, where I shall be till April 3 or 4. After that date I do not know where I ought to go, but in any case I shall certainly be at Dresden from April 15 to May 1. Write me as often as possible to let me know how thou art getting on. . . . God grant that my German trip may bring something in. The apartment at Montmartre is not let, and it may be that I shall have to pay another year's rent. Adieu, very dear child; my love for thee appears doubled since the loss we have sustained. I embrace thee with all my heart."

A few days later, Louis was ordered to the Baltic with the French fleet, then about to operate against the Russians; and this drew another letter from his father, in which the old money trouble again appears:—

"Take care. It seems to me that thou hast begun again to squander thy money. I have sent thee some twice this last month. Buy a watch, small of cost, but excellent. I have not received a sou since I have been in Germany. They ought to have sent to me here (Dresden) a sum of 400 francs from Hanover, together with the cross that the King has announced for me; but I have got neither cross nor money. I have written on this matter to three persons, no one of whom answered. . . . Adieu, dear child, write to me as often as possible, especially when thou hast left France. I embrace thee with all my heart."

A contemplated trip to Munich seems to have been interfered with by the candidature of Berlioz for a chair at the Institute, which he failed to obtain. Paris, it must be said for that fickle city, was consistent in her treatment of our composer. Berlioz, however, took this fresh rebuff with a more philosophic air than usual. Writing to his friend, Auguste Morel, he said (August 28, 1854):—

"They urged me to become a candidate, to make the calls and everything else usual under such circumstances. I did it all; I saw the academicians one after the other, and, after a thousand brave words, extremely flattering, a warm reception, &c., they elected Clapisson. Here's to the next vacancy, however. I am resolved to persist with as much patience as Eugène Delacroix and M. Abel de Pujol, who presented themselves ten times. Réber has shown me every possible mark of sincere sympathy, and the three other musicians of sincere antipathy. L— has worked for me with one hand; I don't know what he did with the other."

Three days later Berlioz wrote on the same subject to Hans von Bülow:—

"I resigned myself frankly to those terrible visits, to those letters, to all that the Academy inflicts on persons who would *intrare in suo docto corpore* (Molière's Latin); and they have selected M. Clapisson. Another time, however, I am resolute on this matter, and will present myself even to the point of death."

We next find the master taking an unexpected and startling step. Whether given up to one of those vagaries which were the bane of his life, or animated by just and generous sentiments, he married, in the early autumn of 1854, Mdlle. Récio, a lady with whom he had lived for some years. The terms in which he made this known to his son may be quoted:—

"I have to make known to thee a piece of news which will probably not astonish thee, and which I communicated in advance to my sister and uncle on the occasion of my last visit to the Côte. I have remarried. That connection, by its long duration had become indissoluble; as thou well understandest; I could neither live alone, nor abandon the person who had been my companion for fourteen years. On his last visit to Paris, my uncle himself was of this opinion and the first to advise me. All my friends thought with him. Thy interests, as may be believed, are well safe-guarded. I have devised to my wife after me, if I should die first, only a quarter of my little fortune, and this quarter, I know, it is her intention to leave thee. She brings me, by way of dower, her furniture, the value of which is more than we think, but which ought, of course, to return to her, if I die first. . . . My position, more regular, is more agreeable thus. I do not doubt, if thou hast preserved some painful souvenirs, and some harsh feelings for Mdlle. Récio, that thou, for love of me, wilt hide them

in the depths of thy soul. The marriage was accomplished *en petit comité*, without noise as without concealment. If thou writest to me on the subject write nothing that I cannot show to my wife, because I would not for anything have shadows in my home; however, I leave thy heart to tell thee what thou oughtest to do."

The master's second wedded life began, and his autobiography ended almost simultaneously. On October 18, 1854, he closed his memoirs with a paragraph so characteristic of his intense emotionalism that it eminently deserves translation here:—

"I finish, thanking holy Germany, where the culture of art is preserved in its purity, and thee, generous England; and thee, Russia, which saved me; and you, my good friends of France, and you noble hearts and spirits of all nations whom I have met. It was happiness for me to know you; I preserve and shall faithfully cherish the dearest recollections of our intercourse. As for you, maniacs, dogs, and stupid bulls; as for you my Guildensterns, my Rosenkrantzes, my Iagos, my little Osrics, serpents and insects of all species, 'farewell, my friends'; I despise you, and I sincerely hope not to die till you are forgotten."

On January 1, 1865, Berlioz added a "postface" to his autobiography. This, however, does not bridge the interval of eleven years, and we must resort to the letters for information as to much that happened during that time. On March 2, 1855, we find him writing from Paris to M. Tajan-Rogé stating that he had just returned from Weimar and Gotha where the public had embarrassed him with all that which, in Europe, constitutes success. Some particulars of the last concert given in the classic town of Goethe and Schiller are decidedly interesting:—

"I had a monster programme ('L'Enfance du Christ'—the *Symphonie Fantastique*—*Le Retour à la Vie*'). This last work, which you do not know, and of which I wrote the words as well as the music, is a lyric melodrama. The sole actor, who plays the rôle of the artist, does so before the curtain, which is lowered and conceals behind it an amphitheatre where the band, chorus, and chief singers are placed. The pieces of music are melodies and harmonies, which the artist hears in fancy alone, and which the audience hear in reality, a little dulled by the curtain acting as a kind of 'mute.' I was recalled four times after this work, which I wrote twenty-two years ago when vagabondising among the woods of Italy."

The same letter contains an indication of his future movements:—

"I must stir myself during the eight days I am passing in Paris, being engaged to give three concerts at Brussels, from the 15th to the 25th of this month. Then, on April 6, I must give another here, at the Opéra-Comique, with M. Perrin's united forces; organise the first performance of my 'Te Deum,' at St. Eustache, on March 1; and then start for London, where I am engaged by the New Philharmonic Society."

References appear in other letters to the 'Te Deum,' of which mention is here made. Addressing his friend, Morel, Berlioz says:—

"Behold me now plunged in the 'Te Deum,' and it is at such a moment that your absence appears to me strange."

Again, to Richard Wagner:—

"I sincerely wish I were able to send you the scores for which you do me the pleasure to ask; unhappily my publishers have not given me any for a long time. But there are two, or even three, the 'Te Deum,' 'L'Enfance du Christ,' and 'L'Élio' (lyric monodrama), which will be out in a few weeks, and those, at least, I shall be in a position to send you."

Writing to his son on April 27, he says:—

"We had the first orchestral rehearsal (of the 'Te Deum') yesterday at St. Eustache, with the six hundred children. To day, I try the *ensemble* of my two hundred artist-choristers. The thing goes well. It is colossal. . . . There is a finale grander than the 'Tuba mirum' of my Requiem."

The performance of this work duly took place, and Morel wrote to Berlioz asking for particulars as to its character and effect. The master replied:—

"I will only say that the effect produced upon me was enormous, and the same with my executants. In general, the unmeasured grandeur of plan and style has struck them prodigiously, and you may believe that the 'Tibi omnes' and the 'Judea,' in two different manners are Babylonian, Ninevitic pieces, which will be found more powerful still when heard in a place less large and sonorous than the church of St. Eustache."

He adds:—

"On Wednesday I start for England. Wagner, who conducts the old Philharmonic Society in London (a post which I was obliged to refuse through being engaged to the other), is beaten down by the attacks of all the English press. But he remains calm, they say, assured that in fifty years he will be the master of the musical world."

The English campaign proved satisfactory. On July 21 he wrote to Morel:—

"I have made a brilliant excursion to London, where I got on better and better. I shall return there this winter, after a tour I have projected in Bohemia and Austria, if we are not at war with the Austrians."

This same year (1855) witnessed the production of a Cantata, "L'Impériale" written for performance at the distribution of prizes in connection with the Paris Exhibition, and subsequently repeated several times to such good purpose that the master received 8,000 francs as his share of the proceeds. He owed this distinctly to Prince Napoléon, whose gracious treatment of him is handsomely acknowledged in a letter containing the further expression: "The Emperor detests music liketen Turks." Our master's account of the performance of "L'Impériale," as it appears in the "postface" of his memoirs possesses a special interest:—

"The Prince Napoléon had proposed to me to organise a vast concert in the Exhibition Palace for the day on which the Emperor would make the solemn distribution of prizes. I accepted this rough task, while declining pecuniary responsibility. A bold and intelligent *entrepreneur*, M. Ber, presented himself. He treated me generously, and this time the concerts (there were several after the official ceremony) brought me nearly 8,000 francs. I had placed in a raised gallery, behind the throne, eleven hundred musicians, who, however, were very little heard. On the day of the ceremony the musical effect was of such small importance, that in the middle of the first piece (the cantata 'L'Impériale' which I had written for the occasion) they obliged me to stop the orchestra at the most interesting moment, because the Prince had his speech to deliver, and the music lasted too long. On the morrow the paying public were admitted, and we received 75,000 francs. . . . That day the performance was not interrupted, and I could light the match of my musical firework. I had brought from Brussels a mechanic known to me, who set up an electric metronome with five branches. By a simple movement of a finger of my left hand, I was thus able to mark the time to five different and widely sundered points in the vast space occupied by the executants. Five sub-conductors received my indications by the electric wires, and communicated them

to the sections over which they had control. The *ensemble* was marvellous. Since then most lyric theatres have adopted the electric metronome for the direction of choirs behind the scenes, and when the chorus-masters can neither see the beat nor hear the orchestra."

For several years from this time Berlioz abated the frequency of his public demonstrations, and for the most part remained in Paris quietly engaged upon that which he fondly hoped would be his crowning work. In 1856 he became a member of the Institute, taking the chair vacated by the death of Adolphe Adam, and thus realising one of the dreams of his life. "He organised, each year," says M. Bertrand, "a festival at Baden, and there brought out his ravishing opera 'Beatrice et Benedict'; the youth of the town of Raab sent him a congratulatory address; the artists of the Paris Conservatoire made him an ovation a little while after the production of 'Tannhäuser'; the theatre at Bordeaux played his 'Roméo et Juliette'—this was all, or nearly all." For the rest, he merely supervised the rehearsals of "Alceste" at the Grand-Opéra. We need not, however, content ourselves with this bare outline of seven years' comparative calm, since the master's letters enable us to make acquaintance with numerous and interesting details.

His passion for Gluck seems to have survived the lapse of years. Writing to Theodore Ritter (January 12, 1856) he says:—

"As for me, I shall never forget that your artistic instinct has, without hesitation, recognised and adored with transport that, for you, new genius. Yes, yes, depend upon it, whatever the men of half-feeling and half-science, those who have only part of a heart and a single brain lobe, may say, there are two great superior gods in our art, Beethoven and Gluck. The one reigns over the infinitude of thought, the other over the infinitude of passion; and, although the first be strong above the second, there is nevertheless so much of the one in the other that these two Jupiters make but a single divinity, in whom our admiration and worship ought to be absorbed."

On May 23, 1856, we find the master writing to his friend Morel, entreating his good offices for Louis Berlioz, who desired to leave the imperial navy and enter the merchant service. This letter contains also a reference to his state of health, in which we may see the beginning of the end:—

"I am greatly occupied, and, to tell the truth, very unwell, without being able to discover what is the matter with me. A strange illness, I sleep in the streets, &c.; however, perhaps, it is the effect of the spring."

Further references to this malady will appear later; meanwhile let us hear the master as he discourses to various correspondents on more cheerful themes. His aversion from the fugued "Amen," so common in religious composition and so well burlesqued in "La Damnation de Faust," led him to speak very clearly to the Abbé Girod, who had written a work on Church music:—

"No doubt one might write a good fugue of a religious character to express the pious wish 'Amen.' But it ought to be slow; full of feeling and very short, because however well one may convey the sense of a word, that word cannot be, without ridicule, repeated a great number of times. Instead of this reserve, and expressive purpose, fugues on the word 'Amen' are all rapid, violent, turbulent, and resemble nothing more than a drinking chorus mixed up with peals of laughter, as each part vocalises upon the first syllable a . . . a . . . men, which produces a most grotesque and indecent effect. These traditional fugues are merely senseless blasphemies."

A letter to M. Bennet (January 26, 1857) contains anything but a complimentary remark about Handel, whom the writer styles a "barrel of pork and beer," but is chiefly remarkable for a touching paragraph which permits us to see how blank and bare life sometimes appeared to this ardent and disappointed man:—

"It is well that my letter has reached its end. The pale sunlight that illuminated my window when I began writing to you has gone, and I feel cold at heart and see everything grey, and I am about to stretch myself upon my couch, and there close the eyes of spirit and body in order to see nothing, but to rest as senseless as a tree without leaves dripping with rain."

The true spirit of the man blazes out, moreover, in the subjoined extract from a letter to Hans von Bülow (January 20, 1858):—

"Your faith, your ardour, your hatreds even, delight me. Like you, I still have terrible hatreds and volcanic ardours, but, as to faith, I firmly believe that there is nothing true, nothing false, nothing beautiful, nothing ugly. Don't believe a word of this; I libel myself. No, no, I more than ever adore that which I find beautiful, and, to my mind, death involves nothing more cruel than this: no longer to love, no longer to admire. It is true that, when dead, one does not know that one no longer loves. But, a truce to philosophy—in other words, a truce to stupidities."

A propos to Dr. Bülow we find in a letter of the master to his son (January 24, 1858) some observations having a general as well as a personal interest, especially at this time when a certain school of amateurs would number Berlioz among its lights:—

"I received some days ago a long letter from M. de Bülow, one of Liszt's sons-in-law, he who married Mdle. Cosima. He informed me that he had given a concert in Berlin at which were performed with great success my overture to 'Cellini' and the little vocal piece 'Le Jeune Pâtre Breton.' This young man is one of the most fervent disciples of that senseless school known in Germany as the school of the future. They will take no denial, but absolutely insist that I be their chief and standard-bearer. I say nothing, I write nothing, I simply let them alone; men of sense will know how to discern what is the truth."

In this connection may fitly be cited some remarks upon the production of "Tannhäuser" at the Opéra in 1861, under Wagner's direction. Writing to his son (February 21), Berlioz says:—

"One cannot get rid of that 'Tannhäuser' music; the last general rehearsal was, I am told, atrocious, and lasted till one o'clock in the morning. . . . Liszt is coming to uphold the school of charivari. I shall not write the article on 'Tannhäuser,' and have begged D'Ortigue to undertake the work. . . . I have never had so many windmills to fight as this year; I am surrounded with madmen of all kinds. There are moments when rage suffocates me."

On March 5 he writes:—

"Our musical world is much agitated by the scandal which the representation of 'Tannhäuser' will produce. I meet only with men who are furious, and the Minister went away from rehearsal the other day in a state of rage. The Emperor is not satisfied, yet there are some genuine enthusiasts even among Frenchmen. Wagner is evidently insane: he will die, as Jullien died last year, in a transport of madness. Liszt has not come, and will not be at the first performance. He seems to anticipate a catastrophe. As I have already said, I shall not write the article thereupon, but leave it to D'Ortigue. I mean to protest by my silence, free to pronounce later on if they push me to it."

The performance of Wagner's opera was noticed, in a letter to Madame Mussart (March 14), as follows:—

"Ah! God of heaven, what a representation! What shouts of laughter! The Parisian showed himself yesterday in a new light. He laughed at a bad musical style, he laughed at the antics of orchestral buffoonery, he laughed at the *naïvetés* of an oboe; and he now understands that there is a style in music. As for the horrors, they were splendidly hissed."

Subsequently Berlioz informed his son:—

"The second representation of 'Tannhäuser' was worse than the first. . . . The press is unanimous in exterminating him (Wagner). For myself, I am cruelly avenged."

It is now time to turn from these desultory matters to the last great achievements of our master's life—the composition and production of "Beatrice et Benedict" and "Les Troyens." In the postface of his memoirs Berlioz says, with regard to the first of these works, that it was written "at the request" of M. Bénazet for his theatre at Baden. The letters, however, contain several references to "Beatrice et Benedict" before the subjoined words appear (January 2, 1861):—

"Bénazet is here. He has engaged me for Baden. I have promised him my one-act (*sic*) opera for his new theatre now building at Baden."

From this it would seem that the master laboured at the smaller work without the stimulus of a "commission," and, perhaps, as a relief from the ponderous weight of the bigger. Be the fact as it may, "Beatrice et Benedict" was produced at Baden under the composer's direction on August 9, 1862, and with the greatest success. Moreover, at the instance of the Grand Duchess, a German version was played at Weimar some months later, with an equally gratifying result to Berlioz, who conducted the first two performances, and was overwhelmed with attentions. Upon "Les Troyens," however, he rested all his hopes. The importance he attached to this work cannot be exaggerated. He intended it as his greatest, and seemed to feel that it would prove his last effort for the lyric stage. Hence the continued references to "Les Troyens" in his letters, and the minute details with regard to it in his postface.

Regarding the conception of the work, he says:—

"Being in Weimar . . . at the house of the Princess of Wittgenstein . . . I was brought to speak of my admiration for Virgil and my idea of a grand opera on the Shakespeare model, having the second and fourth books of the *Æneid* as its subject. I added that I knew well what chagrins such a work would necessarily cause me, on account of which I could never attempt it. The Princess replied, 'From your passion for Shakespeare and your love of the antique, something grand and new should result. Come, you must write this opera, this lyric poem, call it and arrange it as you please. You must begin it and finish it.' As I continued to excuse myself, 'Listen to me,' said the Princess—'if you are frightened at the trouble it will and ought to cause you, if you are feeble enough not to brave all for Dido and Cassandra, never present yourself at my house again; I will see you no more.'"

On this, Berlioz went back to Paris, and addressed himself to the great task, his whole soul, as well as all his hopes, being in it. For proof of this we need only turn to the letters. He writes to Morel (May 23, 1856):—

"I have undertaken an opera in five acts, the whole of which I write, words and music. I have reached the third act of the poem, having yesterday finished the second. This is between ourselves."

To the same (September 19, 1856):—

"I declare to you that the poem, which I have read to several persons, is a very great success. I believe that you also will find it good."

To M. Bennet (January 26, 1857):—

"Ill as I am, I push on. My score forms itself as stalactites form themselves in damp grottos, and almost without my knowing it. At this moment I am finishing the instrumentation of the monster finale of the first act, which up till now has, on account of its dimensions, given me serious uneasiness. . . . See how easily you draw me on to talk of my work. Ah! I have no illusions, no; and you make me laugh with that old story about a 'mission to fulfil.' What a missionary! But there is in me an inexplicable mechanism, which works in despite of reasoning, and I let it work because I am not able to hinder it."

To Morel (April 25, 1857):—

"In our little world my poem is at present making a success. I have read it twice before two competent tribunals, one at M. Edouard Bertin's, the other at my own house. They pronounced it good. At one of the Tuileries soirées lately, the Empress spoke to me about it a good deal. Later I will go and read it to their Majesties, if the Emperor has an hour to spare."

To Hans von Bülow (January 20, 1858):—

"You have no true idea, my dear Bülow, of the flux and reflux of contrary feelings which have agitated me since I began this work. At one time it is a passion, a joy, an emotion worthy of an artist of twenty years. Then it is a disgust, a coldness, a repulsion from my task which frightens me. I never doubt. I believe, and I cease to believe; then I rebel, and as the upshot I continue to roll my rock. Another great effort, and we shall arrive at the summit of the mountain, the one bearing the other."

These quotations, which might be extended to great length, show how "Les Troyens" possessed our master's mind during the three years and a half occupied in its composition. At last the work was finished, and Berlioz then took the bold step of writing a letter to the Emperor asking permission to read the poem at court. He was dissuaded by M. de Morny from sending it, but on one occasion, when at the palace, he ventured to address Napoleon III., and obtained permission to send the book for imperial inspection. Berlioz soon learned the wisdom of the counsel, "Put not your trust in princes." The Emperor never read the poem, and, although the Minister of State spoke fair words, nothing was done. But all the circumstances attending the fate of "Les Troyens" were disheartening—to a man of Berlioz' temperament, heartbreaking. At last, in very desperation, and against his better judgment, he consented to the production of the second part of the work, "Les Troyens à Carthage," by M. Carvalho, on the inadequate stage of the Théâtre Lyrique. The course of preparation nearly worried the composer to death. Point after point in the work was objected to by Carvalho or his advisers, and cut after cut had to be made. Finally (November 4, 1863) the first representation took place, and the critics, many of whom had felt the composer's keen lash, were let loose on the piece, which some of them treated with more passion than justice. Berlioz however, had his compensations. Letters poured in upon him; strangers stopped him in the street to shake his hand, and, although Carvalho cut the opera remorselessly after its initial performance, "Les Troyens à Carthage" ran for twenty-one nights. It should be added that, for twenty-two days, Berlioz was confined to his room by an access of his nervous malady, brought on through the worry of rehearsal. In this

condition he wrote to M. Alexis Lwoff, who had spoken to him about another opera :—

"I thank you for the offer you have been good enough to make me of a subject for an opera, but I cannot accept it, my intention being decided to write no more. I have still three scores which the Parisians do not know, and I shall never find circumstances favourable enough to make them known. 'Les Troyens' was finished four years ago, and only the second part, 'Les Troyens à Carthage,' has been represented. There remains to produce 'La Prise de Troie.' I will never write again save for a theatre where I am blindly obeyed without remark—where I am the absolute master. And that will probably never be met with."

The bitterness of the composer's spirit is but slightly shown here. That only a part of his great opera should be performed, and performed indifferently, amid the sneers of enemies and the careless jokes of a public incapable of appreciating a great purpose, was a mortal blow. It struck him to the heart, and we do not wonder that he wrote some time after :—

"I am in my sixty-first year; I have no more hopes, or illusions, or vast conceptions; my son is nearly always far from me; I am alone; my contempt for the imbecility and untruth of men, my hatred of their atrocious ferocity, have grown to a head, and hour by hour I say to Death, 'When thou wilt.' What, then, is he waiting for?"

(To be continued.)

THE MUSICAL LIFE.

DR. STAINER, the Principal of the National Training School for Music, has adopted this heading, "The Musical Life," as the sub-title of his address to the scholars of that Institution. About the time that the address was delivered at Kensington Gore, Dr. Macfarren also gave his annual address to the pupils of the Royal Academy. The two distinguished musicians, with one common object at heart, have in different ways endeavoured to prepare the minds of the students under their charge for the artistic career before them, a career honourable and pleasurable, yet fraught with temptation and disappointment. Dr. Macfarren, in his address printed in our last number, has dealt chiefly with the technical side of the question; whilst Dr. Stainer, in his brilliant essay just published by Messrs. Novello, Ewer and Co., has treated the subject more from a moral and social point of view. Looking at the question generally, were we asked what are the keynotes of the two addresses respectively, we should say that with Dr. Stainer it is "work," and with Dr. Macfarren "tradition"; not that the one would ignore the value of "five-finger exercises," or that the other would fail to instil in the minds of his young hearers a befitting reverence for the "forms" of the old masters. It is simply a matter of attacking the two ends of the same subject. We can all of us, and at any time of life, talk about great masters; but if in our youth we have sinfully neglected our five-finger exercises we can never be musicians, or at least in the opinion of the world, which will judge us not by what we know, but by what we can do. "To be musical," says Dr. Stainer, "is one thing, but to be a musician is quite another thing"; and he deplores the obtuseness of society, which cannot be induced to comprehend the distinction. A little talent for playing, or even for composition, may impose upon the ignorant, and lead the possessor to be looked upon as a prodigy; but the real question, says Dr. Stainer, is "whether he or she is capable of bearing technical training, intellectually,

emotionally, physically; will the pretty stone we have found stand the process of polishing?" He judiciously adds, "Equally worthless is the hard worker, however successful, who lacks that refined sensitiveness which like some pure crystal seems to be ready to catch and reflect from all points even the faintest ray of the beautiful."

It is indeed a difficult matter for mothers to decide whether their children are of stuff hard enough to be polished, and at the same time crystalline enough to reflect the beautiful. The vulgar method with a family of daughters is to shake them up in a bag—that is, put them all to the piano and see what comes of it. Dr. Stainer very rightly condemns that rough and ready method as a waste of time and money; and seems inclined to favour the old Jesuit system of adapting education to special and individual capacities. He speaks also of "measurements of heads" and the convolutions of a child's brain. We thoroughly coincide with his general views on this subject; but, admitting the wisdom of applying the calipers and manipulating the crania of our offspring before delivering them into the hands of the music-master, still in face of prevalent prejudices against vivisection the particular convolutions of the brain will always be a difficulty. The more practical method, as Dr. Stainer advises, is to put the child who exhibits any musical talent at all under a careful and patient teacher, who "must be content with merely laying a good solid foundation."

He strongly warns parents against taking talented children from their ordinary studies to press forward their musical education. In such cases, the child at most creates a temporary sensation as an infant prodigy, and in course of time lapses as an adult into the ranks of commonplace people, and with a little knowledge of music and nothing else. Dr. Stainer is not an advocate for placing the laws of harmony before a child of tender years. He thinks it is liable to make it look too closely into the intellectual side of the art, and may engender a habit of anatomising chords and progressions which will somewhat damp the emotional side of the art. But in addition to the study of an instrument carried on simultaneously with a healthy school education, "the rudimentary grammar of music must of course be taught."

In regard to more advanced pupils, Dr. Stainer reminds them that a School of Music, such as that over which he presides, stands in exactly the same relation to a musician as a university does to a young man destined for the non-artistic professions. It improves his manners, takes the conceit out of him, and teaches the difference between honest rivalry and petty jealousy; but the stamp of the university, he is careful to remark, carries with it certain responsibilities. Dr. Stainer warmly encourages the patient workers in art, and cautions the alumni of Kensington against what the English politicians of an antique school used to call "those queer geniuses"; who with all their gifts are apt, as he says, to take a too easy-going view of the ordinary duties and responsibilities of life. He advises the students to vary their professional studies by dipping into poetry, philosophy and science, to rather eschew novels, to be polite to professional critics, and to otherwise fit themselves for their now recognised position in society. To these duties and accomplishments Dr. Macfarren would add a knowledge of languages as essential in widening the student's capacity for music. It is only to be hoped that it will not also widen their capacity for imbibing the revolutionary ideas which the worthy professor seems to so much dread, and lead to their imitating those composers of the present day who, Dr. Macfarren tells us, disregard principle and write combi-

nations which abrogate the rules of harmony and of "form"—rules that are as "much rooted in the foundations of nature, as any subject which has engaged the attention of philosophers." That abstruse question we must leave Dr. Macfarren, the philosophers, and the unhappy musical students to settle amongst them. They will find it one of the plagues of a "musical life." If it be wholesome to warn the young musician against the moral vagaries of genius, it is not so clear why English students should be cautioned against revolutionary ideas. To give them their due, they are not over-prone to revolution. The great masters we are called upon piously to reverence and imitate from afar have all of them in their day been called revolutionists. We shall only be too happy to apply the term in a near future to any student of the Royal Academy, if we find the epithet be deserved.

ANOTHER SCHUBERT SYMPHONY?

EVERY student of Schubert's life notices with wonder the interval of six years between the composition of the symphonic fragment in B minor, and the Symphony in C, the one having been written in 1822, the other in 1828. The resultant question "Why did the master so long neglect the noblest form of instrumental art?" meets with no answer, and is so far from the possibility of answer that another instinctively shapes itself, and we demand, "Did he so neglect it?" As to this, the most earnest and diligent student of us all, Mr. George Grove, seems to have entertained a doubt eleven years ago, since, in a note to his Appendix to Coleridge's translation of Kreissle, we read:—

"Unless, indeed, the allusions in Schubert's letter to Kupelwieser, and Schwind's to Schubert, of March 31, 1824, and August 14, 1825 (see vol. ii., pp. 5 and 43), refer to a symphony written in the interval and not yet discovered."

At the time this incidental remark appeared amateurs were still excited by Mr. Grove's discovery of the "Rosamunde" music in Dr. Schneider's historic cupboard; and the words neither passed unnoticed nor without giving rise to hope that the trail, faint though it was, would be followed up and the quarry secured. The matter soon passed from the public mind, but not, it would appear, from that of Mr. Grove, who, in a letter to a daily contemporary, dated September 28 last, distinctly and formally reopened the question. It will be worth while to indicate with the utmost care, the points to which, in this letter, Mr. Grove drew attention.

First. "It is known that near the close of his short life Schubert dedicated a symphony to the Musical Society (Musik-Verein) of Vienna." This fact Mr. Grove absolutely proves by a quotation from a history of the Society written by "the accurate Herr C. F. Pohl," who, as librarian, had the fullest means of getting at the truth. The extract runs as follows:—

"At the meeting of the Committee of the Musik-Verein on October 9, 1826, Hofferath Kiesewetter mentioned that Franz Schubert, the composer, was anxious to dedicate a symphony of his composition to the Society. It was thereupon resolved that, without reference to the symphony, but simply as a recognition of his past services, and for his future encouragement and incitement, a sum of one hundred florins, C.M., should be paid to Schubert. At the same time, Herr Sonnleithner stated that if the treasurers were not in a position at the moment to pay the sum specified, he himself would advance it. Schubert thereupon, between October 9 and 12, 1826, sent in his composition with the following letter," &c.

So far all is clear. A symphony was written and handed over to the Society in 1826. What symphony? On this point Mr. Grove observed:—

Second. "This work must surely be a different one from that (the Symphony in C) referred to in the opening of my letter, of which the autograph is now in the library of the Musical Society of Vienna." How is this assertion supported? In the first place, by a point of date. The autograph is superscribed "March, 1828." Next, it contains no trace of having been specially intended for the Society; and next, it seems to have been in the possession of Ferdinand Schubert in 1838, when Robert Schumann saw it and obtained a copy. There is force, if not conclusiveness, in each of these facts. A work written in 1826 is not likely to be dated 1828; a manuscript dedicated and presented to a Society usually bears an inscription to that effect; and, having been so dedicated and presented, would not probably be found in the possession of the composer's brother, lying, with heaps of others, in what Schumann describes as "dirt and darkness."

Drawing an easy inference from all this, Mr. Grove asked, "Where is the score of the Symphony which Schubert submitted to the Society in 1826?" The first answer came from Vienna, out of the mouth of Herr Pohl, the already mentioned author and Society's librarian. Herr Pohl is "quite convinced that the Symphony in question is identical with the above" (that in C), and supports his conclusion by a series of assumptions. As to the date, Herr Pohl asks: "Is it not possible that Schubert took back his work for correction (and the corrections are many), and that he did not date it till afterwards?" In the next case, he declares that "Schubert's great symphony (in C) has been in fact among our archives since 1828, according to its number (xiii., 8,024); and if Schumann saw the score at Ferdinand Schubert's, it must have been a copy or the autograph lent for copying." Further, Herr Pohl contends that had a symphony been received in 1826, it would have appeared in the catalogue, and its existence would have been known to a number of the composer's contemporaries. Whereas the catalogue contains no entry of such a work, and Sonnleithner, who was mixed up with the transaction of 1826, and survived till 1873, never remembered its existence.

To all this Mr. Grove replies; and, first, as to the non-appearance of the work in the catalogue, he argues that "this is, at least, balanced by the statement in his (Herr Pohl's) own book (p. 15) that Schubert sent it in between October 9 and 12, 1826." The point that Schubert's contemporaries did not know of its existence is more directly met. Mr. Grove quotes from Schwind's letter to the composer, dated August 14, 1825: "How I long for our first meeting! We entertain great hopes of your symphony"; and also from a sketch of Schubert's life by his friend Bauernfeld written only seven months after the master's death: "Among the larger works of his later years belongs a symphony written in 1825 at Gastein, for which he had a peculiar affection." Further, Mr. Grove points out in the same sketch an entry in a catalogue of Schubert's then unpublished works: "1825. Grand Symphony. 1828. Last Symphony," while Kreissle's well-known biography mentions that Ferdinand Schubert ascribed one of his brother's symphonies to the year 1826.

Thus the matter stands at present. It is clear, as already intimated, that Schubert composed a symphony in 1825-6, and presented it to the Musical Society in 1826. As to the matter of its identification, the balance of argument goes to show that the work written in 1825 is not that which the Society possesses, with the date 1828. Herr Pohl's "possibility" that

the master had the autograph back for correction and then dated it, may be admitted as a possibility, but is extremely improbable. It was Schubert's practice to date his MS. on the first page at the time of composing, and there is no evidence to prove that he departed from the rule in any case, neither is there any reason why he should have done so in this. Besides, we have the very positive statement of Bauernfeld, with its remarkable clause concerning Schubert's "peculiar affection" for his Gastein work. Too much importance cannot be attached to this. A biographer may hastily adopt and perpetuate a mere rumour as to the existence of a thing, but when he states a particular such as that just given, it is plain that he is dealing with more than a mere rumour—with, in short, a fact established long enough to gather around it other and confirmatory facts. If Schubert had a "peculiar affection" for the symphony of 1825, he must have done or said that which created an impression to this effect in the minds of his friends. And this, let us observe, argues very strongly against Bauernfeld being in error when he catalogued the "Grand Symphony" of 1825 as distinct from the "Last Symphony" of 1828. That the Musical Society's catalogue contains no entry of the earlier work, that the autograph is not in the library, and that men like Sonnleithner knew nothing about it, are facts of undoubted weight on the other side. But they are far from being important enough to settle the matter and bar all further inquiry. Investigation, indeed, may be carried on with hope, and especially should efforts be directed towards positively settling the question whether the "C major" dated 1828 is a corrected version of the Gastein Symphony of 1825. Till this is done, any search after the latter as an independent work would be purely speculative. Surely Herr Pohl will not entrench himself behind his firm conviction, and refuse to undertake a task for which no man is better equipped than he! And which may not, after all, be a difficult task. Once accomplished, amateurs will know that in searching for the Gastein symphony, they are not pursuing a shadow, but a substance.

In the course of his remarks upon the subject, Mr. Grove suggested a possibility that the missing work might be found in some nook or corner of the Society's library. In his eagerness he did it, not thinking of the somewhat heavy charge implied against Herr Pohl and his fellow officials. Mr. Grove is, doubtless, well assured that if the library contained the symphony its keepers would know where to put their hands upon it. At any rate what has passed need not lead to annoyance and lukewarmness in a cause which Herr Pohl and the Viennese amateurs have as much at heart as Mr. Grove and the amateurs of England.

JUBILEE OF THE SACRED HARMONIC SOCIETY.

THE vitality of this Society, which has now reached its Jubilee year, is to be accounted for by the fact of its having been formed for a definite object, and conducted with a steadiness and perseverance in the good cause which has won for it the high estimation of all lovers of sacred music. Many still living can recollect the time when complete works by the great composers written to scriptural text had never been heard in this country. The "Ancient Concerts" provided the higher classes with some choice extracts from the best sacred writers, and the general public once a year was invited to a hybrid musical entertainment into which, although the religious element prevailed, secular pieces were freely admitted. It can scarcely,

then, excite wonder that a sacred composition was popularly regarded as a collection of materials from which specimens were occasionally cautiously selected; and we can even call to recollection the remark of a country lady that, to the best of her belief, an Oratorio was "a concert in Lent." On August 21, 1832, five gentlemen met with a view to the establishment of an institution which should dispel this ignorance, and on January 15, 1833, a concert was given at the Chapel in Gate Street, Lincoln's Inn. The programme of the performance, however, proves that the promoters of this undertaking resolved, very wisely, that their lessons in sacred music should be at first suited to the capacity of their audience, for it consisted of selections from Handel's "Messiah" and "Funeral Anthem," and from Perry's "Fall of Jerusalem" and "Death of Abel," with Attwood's Coronation Anthem, "O Lord, grant the King a long life," and the Hymn, "Adeste fideles." In the following November the Society removed to a Chapel in Henrietta Street, Brunswick Square, afterwards to a room belonging to the Scottish Hospital in Fleur-de-Lis Court, Fleet Street; and at Midsummer, 1834, it established itself at Exeter Hall, which was its home until Michaelmas, 1880. At first the concerts were given in the Minor Hall; and although some short works were occasionally introduced, the programmes chiefly consisted of "selections." A performance given in the Large Hall, however, for the benefit of a Charity, was so successful that the Society was induced to retain the room for its own concerts, and at once to enter upon the system of giving complete Oratorios, a policy which has secured for it not only a large support in England, but an enviable fame in other countries. From this period the history of the Society became of the deepest interest. At the concerts in 1837 the first performance of Mendelssohn's "St. Paul" in London took place, the work having afterwards been given twice under the composer's own direction. "Elijah," too, was conducted by Mendelssohn on four occasions, and the programmes also included the same master's "Lobgesang" and Forty-second Psalm. The devotion of the Society to the works of Handel has always been a distinguishing feature in the labours of this Association; and when it is said that as early as 1837 his great Oratorio, "Israel in Egypt," was performed, it will be seen that, although at first adapting the music to the level of the public taste, the directors speedily applied themselves to the nobler task of educating the public to the level of the music; for, notwithstanding that the "Messiah" had been for years growing into the hearts of the people, many of the composer's best Oratorios were only known in fragments, and "Israel in Egypt" had been long considered too "heavy" for general appreciation. Besides the works of Mendelssohn, those of other contemporary composers were constantly performed. Spohr's "Last Judgment," "The Fall of Babylon," and "The Christian's Prayer" were given under the composer's direction, and compositions by the Chevalier Neukomm had also occasionally a place in the programmes. The appointment of Mr. (now Sir Michael) Costa to the office of Conductor had an important and highly beneficial effect upon the affairs of the Society, for besides discharging in the most careful and conscientious manner the duties intrusted to him, he subjected both orchestra and choir to a more rigid supervision than had before been exercised; several reforms were carried out which had been for some time much needed, and the number of executants was increased to nearly 700. Under the conductorship of Sir Michael Costa, amongst the works introduced were

Mendelssohn's "Lauda Sion" (in English), the fragments from "Christus," and music to "Athalia," Haydn's "Seasons," Spohr's "Calvary," Beethoven's Mass in D and "Mount of Olives" (with the original libretto), Bach's "St. Matthew Passion," Dr. Crotch's "Palestine," Benedict's "Legend of St. Cecilia," Costa's "Eli" and "Naaman," Macfarren's "John the Baptist," and Rossini's "Moses in Egypt." But it could scarcely be expected that an Institution so perfectly organised as the Sacred Harmonic Society would be content with merely appealing to the public to support a series of concerts every year. To preach the cause of high-class sacred music outside, as well as inside, the walls of Exeter Hall became almost a duty, and a triennial Festival in honour of Handel was the legitimate offspring of this self-imposed task. Gradually, however, the idea was developed; for on the centenary of the composer's death (in 1859), a performance of his works being contemplated (chiefly through the suggestion of the indefatigable Treasurer, Mr. R. K. Bowley), a preliminary Festival was held two years before, which established the fact that, with the powerful aid of the Sacred Harmonic Society, under the experienced conductorship of Sir Michael Costa, effect could be given to Handel's compositions such as had never before been heard. The Commemoration in 1859 (including the rehearsals) attracted 81,319 visitors, and this success led to the institution of a triennial Handel Festival which, under the auspices of the Sacred Harmonic Society, has continued to the present time. We may also mention that at the opening of the great Exhibition of 1851, and also at the inauguration of the Crystal Palace, the Society gave a significance to the musical solemnities of the occasion which cannot be overpraised, and certainly never can be forgotten by those who were present. When a change occurred in the proprietorship of Exeter Hall, the Society was compelled to quit a building around which so many associations had grown in the course of time; and the concerts, with a band and choir admirably fitted for the new locality, were given in 1880-81 at St. James's Hall.

The fiftieth anniversary of this institution is a fitting occasion for placing before our readers a record of its many claims to their regard. Had the Society merely kept sacred music alive at a time when operatic frivolities ruled the aristocratic world in the evening, and a few "benefit concerts" supplied musical light refreshments in the morning, it would have effected a great good, and earned a high name. But we have shown that it has done more than this; for, by the performance of entire Oratorios, it positively created that want which its vast resources enabled it so effectually to supply, and thus the public mind was led into a new channel, and the great sacred composers of the world began to draw around them a circle of true art-worshippers which has gradually widened to the present day. Let it not be thought, however, that the Society will rest content with the achievements of the past. A great future awaits it in its new abode, for the programme of the coming season proves that there is activity in the direction; and if this renewed vigour from within be met with increased support from without, the Jubilee year will assuredly be one of the most important epochs in the history of this excellent Society.

In reading notices of concerts, especially of those given in the country, we are often led to wonder why the persons engaged to write them are selected for that office. Assuredly it cannot be because they know anything of music, and the style of authorship amply proves that they have no claim to literary

acquirements. From time to time we have given examples of the truth of these remarks; and a good specimen in a provincial paper now lies before us. The concert under notice, it is said, "commenced with a pianoforte solo from 'Oberon,'" played by a very young lady; and "the delicate precision and, for her strength, firmness with which she gave voice to the dumb wood before her to interpret through each varying phrase its emotions, evoked the wonder and heartiest applause of the audience." Then, speaking of a lady vocalist, who had a "charming presence," we are told that "the intelligent fidelity of her phrasing to the movement or the sentiment enables her to extract from the piece all the delight it is capable of yielding for the enjoyment of the audience." A violin-player with a foreign name, whose "beauty and cleverness" makes the impressionable critic "regret the apparent fact that she is not an Englishwoman," next appeared, "bearing a favourite violin beside her graceful form." After her performance a gentleman sang some verses "descriptive of the high jinks he indulged in while his wife was at the sea"; and a lady, "who had some minutes before set the audience on the broad grin" by her singing of "Thady O'Flynn," gave "The Blue Alsatian Mountains," as a voice near us whispered, divinely. Now if such a "criticism" as this can satisfy the readers of the journal in which it appeared, many persons may say that there can be no mercantile reason why anything better should be desired. But, even granting this, there surely is an artistic reason for a higher tone of writing. A concert may represent a low state of musical taste in a certain locality; but it is the duty of one who undertakes to comment upon the performance to do so in a manner calculated to raise that taste to a healthy appreciation of better works; and it will, we think, be freely admitted that this can scarcely be effected by dwelling upon a violinist's "graceful form," or by describing how a pianist "gave voice to the dumb wood before her."

We had hoped that as a knowledge and love of music advanced, respect for those who practise the art would have advanced in proportion; and more especially had we deluded ourselves into the belief that persons to whom the duty of selecting an organist for a church is delegated were beginning to discover that artists competent to hold this position are not to be procured for a remuneration which would be considered extremely small even for a domestic servant where, in addition, "everything is found." A letter recently received, however, has undeceived us. It appears that, in answer to an advertisement for an organist to play a "fine new instrument" at a Presbyterian Church, our correspondent wrote for particulars, and the following was the reply: "The duties are two attendances on Sunday (and a third occasionally, if wanted) and one on Thursday evening, with a meeting once a week for practice with the choir. If we have a choirmaster, the organist's salary will be sixteen guineas a year. If the organist prefers to train the choir himself, the salary would probably be something more." We should have imagined that those who offered such terms for such duties would have been too glad to secure anybody who could drum through a simple service; but as the writer of the letter wishes to know whether the applicant, after this information, desires to become a "candidate," we may presume that there is to be a competition for the post. Unlike many of the advertisements of this kind which have come before us, there is no mention of anything which may be added to the duties of the organist by which the emolument may be slightly increased—such, for instance, as

working at some handicraft trade when not wanted in the organ-loft, or sweeping out the church once a week; but it may probably be expected that the poverty of any artist who would become organist on these terms will excite compassion amongst the congregation, and that charity, which covereth a multitude of sins, will effectually cover the illiberality of an offer which for the due performance of so important an office is almost unparalleled.

Our readers will doubtless remember that we have already commented upon the unseemly conduct of persons who, in spite of tacit remonstrances from those around them, will persist in holding an animated conversation during the performance of music, both at the Opera and in a concert-room. We find now that this subject has been warmly taken up by the press in Liverpool; for at the recent concert of the Philharmonic Society the talking of the majority of the fashionable portion of the audience so completely destroyed the effect of M. Saint-Saëns's Symphony as effectually to mar the enjoyment of those who had come to listen. The *Liverpool Daily Post*, in criticising this concert, spoke in no measured terms of this intolerable nuisance; and this drew, as might be expected, a torrent of letters, three of which were inserted. In thanking the editor for his public reproof of this growing evil, two of the correspondents suggest that the matter should be at once taken in hand by the committee, as any appeal to the offenders themselves has been fully proved to be useless. Strangely enough, however, one writer defends the practice, saying with charming candour, "A large portion, if not the majority, of the audience who attend the concerts go to them not to indulge any great passion for music, but rather to enjoy the facilities offered of seeing and conversing with their friends." The Philharmonic Concerts, he says, "are distinctly social, and the reason why past appeals to the committee have been futile is because the committee know and recognise this fact." The *Liverpool Daily Post*, in replying to this, very pertinently asks, "Then why have music at all? Why not have sofas and lounges plentifully provided, and give up the evening to social intercourse?" A very excellent suggestion indeed. The Philharmonic Society without music would quite meet the wishes of the talkers; and the listeners might go where music could be heard.

NORWICH MUSICAL FESTIVAL.

(FROM OUR SPECIAL CORRESPONDENT.)

ESTABLISHED in 1824, this Festival held its twentieth triennial meeting on Tuesday, the 11th ult., and the three following days. There were doubts at one time whether the enterprise possessed vitality enough for another effort. It had long been going downhill, with the usual increase of momentum under such circumstances, and even its best friends were growing despondent. The resignation of Sir Julius Benedict as conductor seems, however, to have determined the managers in not yielding without a struggle under new musical leadership. Signor Randegger was therefore appointed to the vacant post; the machinery was once more started, and now, speaking after the event, I am able to say that the Norwich Festival has taken a fresh lease of life.

Signor Randegger, being too experienced a man not to know how much a workman is dependent upon his tools, made as careful a selection of artists as the liberality of the committee allowed. With larger funds he might in some respects have done better; but on the whole he did well, engaging as solo vocalists Mesdames Albani, Osgood, Davies, Mudie-Bolingbroke and Patey; Messrs. Lloyd, McGuckin, King, Brockbank (a local bass) and Santley. The band numbered seventy-six instruments, selected with extreme care, Mr. Carrodus holding the

principal violin, supported by players of exceptional ability, like Messrs. Burnett, Howell, Reynolds, Svensden, Dubruce, Lazarus, Hutchins, Harper, &c. In fact, no better orchestra could have been engaged, and it rightly constituted the chief musical attraction. The chorus, nearly three hundred strong, and trained by Dr. Horace Hill, a musician of local repute, was not equally good. This, however, could hardly be charged to Dr. Hill, whose singers knew their work and did it intelligently, but lacked physical means. There were too many elderly people among them, from whose voices years had stolen freshness and resonance. Youth is wanted in a chorus, and no delicacy of feeling, however praiseworthy in itself, should permit veterans to "lag superfluous on the stage." With regard to the programme, it will be seen in the course of this record how boldly the new conductor assumed the existence at Norwich of a healthy musical curiosity. His policy, let me now say, was not, on the whole, a failure; but the statistics of the Festival show that the attraction of more familiar works alone secured a balance on the right side.

The proceedings may be said to have begun on the evening of Monday, the 10th ult., when more than 1,100 people paid half-a-crown each to attend a full rehearsal of "La Damnation de Faust" in St. Andrew's Hall. This was an innovation at Norwich, and is likely, I should say, to become an established practice. The formal opening took place, as usual, on Tuesday evening, Mendelssohn's "St. Paul" being then performed, in lieu of "Elijah," to a full house. "St. Paul" was of course familiar, as a whole or in part, and the audience seemed thoroughly to enjoy its many beauties; nor did the performance fail to deserve and receive admiration. Signor Randegger had his forces well in hand; the *ensemble*, if not perfect, was good; while special effects were made by the splendid singing of Madame Patey, Mr. Lloyd, and Mr. Santley. Mrs. Osgood, to whom fell the soprano solos, was, for her part, unwell, out of voice, and unable to do herself justice. On the whole, the Festival began capitally with Mendelssohn's elder oratorio, giving rise to a hopeful feeling hardly less a guarantee than a harbinger of success.

The doings of Wednesday began with a morning Concert, having in its programme a selection and Mr. Sullivan's "Martyr of Antioch." No better selection was possible. It included Schubert's Symphonic Fragment in B minor; Bach's Motet, "Blessing, glory, wisdom, and thanks"; Mr. E. Prout's Concerto in E minor for organ and orchestra; a new "Ave Maria" by Verdi; and the Overture to Macfarren's "St. John the Baptist." Certainly this group may be called miscellaneous, but the miscellany was one of excellence; every item having a distinct value and a positive attraction. The performance of Schubert's lovely music showed the orchestra and the conductor at their best. We have had nothing superior in London for delicacy, expression, and unity. It was a genuine triumph, and as such acknowledged by delighted connoisseurs. I cannot say this for the execution of Bach's work, in which, though under the familiar direction of Dr. Hill, the chorus did not shine. Nor am I able to praise unreservedly the rendering of Mr. Prout's masterly Concerto. The composer conducted with, of course, a perfect knowledge as to requirements, but the orchestra failed him somewhat at times, while the organist, Dr. Bunnett, able as we all know him to be, seemed to lose nerve in presence of the more difficult pages of the work. It is no slight task, that of playing an elaborate Concerto under such circumstances as obtained at Norwich, and if a man has a weak point in his nervous system he is sure to suffer from it. To some weak point or other of this kind, and not to lack of skill, I attribute Dr. Bunnett's occasional want of clearness and his apparent confusion. The performance was quite good enough, however, to bring out the merits of a work which can boast of many, and entitles its composer to hold his head high among our creative musicians. Verdi's "Ave Maria," sung by Mrs. Osgood, belongs to the sickly sentimental school, for which I entertain no affection, and am unable to praise. Nevertheless, anything from Verdi's pen has interest, and should be heard with the respect due to a master. The Overture to "St. John the Baptist" impressed all with a sense of the power and imaginative strength that are its great characteristics. I need not enter upon a discussion of Mr. Sullivan's now well-known

"Martyr of Antioch." A few words will suffice to record a good performance, under the composer's direction, and a flattering reception. The solos were sung by Madame Albani, Madame Patey, Mr. Lloyd, Mr. Brockbank, and Mr. King, with an effect easy to conjecture, while the choruses of the Pagan maidens once more called forth admiring regard. The attendance at this Concert was not particularly large, there being many empty seats. In the evening Berlioz' "Faust" was performed to an audience smaller than that of the morning. It should, however, be remembered that eleven hundred people attended the rehearsal of this work, including many who no doubt would otherwise have heard it in the ordinary course. Some feeling appears to have been excited against "Faust" in Norwich. Religious susceptibilities were offended by the subject, and it is said that many members of the chorus were with difficulty persuaded to take part in the performance. This may have accounted for the small attendance of "patrons" and others over whom the "respectabilities" are dominant. But it did not impair the success of the work with its actual audience, who took to it in a very kindly spirit, and seemed to derive from it a good deal of enjoyment. The rendering of "Faust" had exceedingly familiar features in Miss Mary Davies's *Margaret*, Mr. Lloyd's *Faust*, and Mr. Santley's *Mephistopheles*. Mr. Brockbank, as *Brander*, completed a cast of sterling excellence, upon which it is needless to dilate. The chorus sang fairly well, but the orchestra carried off chief honours, playing magnificently, and being compelled to repeat the Hungarian March, the Dance of Sylphs, and Dance of Will of the Wisps. "Faust" was an unquestionable success, and the fact is of good omen for its provincial fortune.

The Concert of Thursday morning opened with Beethoven's Overture to "Egmont," by way of prelude to the sacred Cantata, "St. Ursula," composed expressly for the Festival by Mr. F. H. Cowen, who conducted its performance. Mr. Francillon, the author of the poem, has founded his work upon one of the many versions of a legend which says that *Ursula*, daughter of *Dionotus*, King of Cornwall, being asked in marriage by *Conan*, Prince of Brittany, requested three years' grace in order that she, with 11,000 virgins, her companions, might obey the Divine behest and sail from their native shores whither Providence would direct. So sailing, the legend goes on to tell, they proceeded up the Rhine to Basle, and from Basle to Rome, returning whence, they were attacked at Cologne by an army of Huns and all put to death; *Ursula* preferring martyrdom to the throne of the savage prince, and *Conan*, who had come in search of his love, dying with her. This story is dealt with only in part by Mr. Francillon. He takes from it three scenes; first, that in which *Ursula* receives the heavenly command and asks leave to depart; second, the departure itself; and third, the massacre and martyrdom. It is, of course, to be regretted when a narrative presents itself after so fragmentary a fashion, but no other course was possible within the limits of a Cantata. Much had to be left out, and that which has been retained includes the more important and exciting episodes. Mr. Francillon's poem is, however, not at all exciting. Even in its crises it stirs no one's blood, but goes calmly on, with a sedateness and monotony of style somewhat exasperating under the circumstances. This was not in Mr. Cowen's favour, and he has reason to complain of not having enjoyed all the support that a libretto written with studied reference to musical effect so readily gives. The composer, however, set about his task in a very earnest spirit; not thinking so much of popularity as animated by true zeal. Wherefore his music commands the sincere respect of those who cannot entirely approve the principles which have determined its character. Up to this point Mr. Cowen had laboured on the classic lines of the great masters, not even his Scandinavian Symphony, with all its distinctiveness, showing the smallest departure therefrom. But here he suddenly starts up as an illustrator of the "advanced" school, the entire machinery of which he sets in motion. "Representative themes" are displayed from first to last in even an exaggerated style, so that the ear becomes weary of the continual iteration and reiteration of a few phrases. The orchestra is relied

upon for effect—even tuneful effect—much more than the voices; there is an obvious sacrifice of melody for the sake of mere chords, and the leading themes are, in many cases, as angular as the attitudes of an aesthete. These remarks do not, of course, apply in the same measure to every number, for there are instances in which Mr. Cowen has not been able to shake off the influences of his old love. They do apply, however, in the main. I am sorry for it—sorry to see a composer of ability yielding to the temptations of a false and unworthy form of art. He may thereby catch the "most sweet voices" of a turbulent minority; but if he be wise he will hark back to the point where he diverged from the path trodden by the great masters—the only path of honour and safety. "St. Ursula" will no doubt be performed in London during the forthcoming season, till when a consideration of details may be postponed. Yet let me at once testify to certain beauties that lie on the surface—amongst them masterly and picturesque scoring, great force of expression without strained use of means, and a facile adaptation of music as an illustrative medium to the varied scenes of the story. Looking at these things the connoisseur takes off his hat to "St. Ursula," even while wishing that the work was other than it is. The Cantata was well, if not enthusiastically, received, and so performed as to put its merits in the best light. With Madame Albani as *Ursula*, Madame Patey as *Isuth*, a companion of the princess, Mr. Lloyd as *Conan*, and Mr. King as *Dionotus* and the *Chief of the Huns*, the leading parts were in safe hands, while, if the chorus was but moderately good, the orchestra made amends by surpassing excellence. The applause bestowed upon Mr. Cowen at the close of his work may be imagined. Mendelssohn's "Athalie" followed the novelty: solos by Mrs. Osgood, Miss Davies, and Madame Bolingbroke; Mr. Santley reading the illustrative verses. Our eminent baritone made a successful *début* as an elocutionist; giving the lines with a clear enunciation, just emphasis, and a fervour of style that left no doubt as to the fact of his heart being in his task. He was much applauded, as was the performance of "Athalie" generally. The favourite trio, "Hearts feel that love Thee," had to be repeated, almost as a matter of course. In the evening of Thursday took place a "grand symphonic, operatic and ballad" Concert; the programme, as may be imagined from the title, containing many things appealing to many tastes. To this, perhaps, was due the fact of a larger attendance than usual, though the result seemed doubtful till the Committee made a special arrangement with Madame Albani, whose name did not originally appear. Then the tickets sold. With such a public, let Festival managers note, they have to deal, and let them shape their course accordingly. The chief feature in the programme was Mr. A. Goring Thomas's Choral Ode, "The Sun-Worshippers," a notice of which appeared in THE MUSICAL TIMES for October. To the remarks made last month little need be added beyond what is required to justify the composer's special treatment of his subject! The pianoforte score could not reveal the bright, picturesque style in which Mr. Thomas has illustrated Delavigne's poem, nor the wealth and propriety of his orchestration. Let me say emphatically that in all essential respects the "Sun-Worshippers" is a notable addition to English music, and one that must ensure a hearing for anything its composer chooses to bring forward in future time. The reception of the work was eminently favourable, all the numbers being applauded, and one—the solo and chorus, "Fairest of lands"—encored, while at the end Mr. Thomas was called to the platform and warmly congratulated. The solos were taken by Mrs. Osgood and Mr. Barton McGuckin, of whom the lady, with her voice restored to her, made a decided "hit." A second novelty of importance at this concert was Mr. Walter Macfarren's Overture to "Henry V.," composed for the occasion. Mr. Macfarren here seeks to depict the martial enthusiasm of England, the state of the English army on the eve of Agincourt, Henry's courtship of the French princess, and his triumphant return home. The work is well done. Brilliant effects naturally predominate, but the love subject is a charming contrast, and highly melodious in itself. Moreover, the design of the Overture is so clear, and its details so musically, that I cannot but speak of it in terms

of praise. The orchestra gave the new piece an effective rendering under the composer's guidance, and elicited much applause. The rest of the programme contained Haydn's Symphony in E flat (No. 3), the Overture to "Rienzi" and a number of vocal selections that need not even be named.

Friday, a day of tempest; day, also, of the "Messiah." Result of the one, in spite of the other, a room crowded to suffocation, and everybody gratified. So may it be—save the tempest—always. The Festival closed in the evening with another "symphonic, operatic, and ballad concert"; symphony being represented by a new work from the pen of Mr. J. F. Barnett. This novelty was described in the jargon of modern music as a "symphonic poem," and entitled, the "Harvest Festival," because written to illustrate verses wherein Miss Mary Lemon gives an idyllic description of a harvest-home. There are four scenes presented, viz., Gleaners in the Cornfield—a moderato leading to an allegretto vivace; Reapers entering the Village Church—*andante con moto*, *andante religioso*; Dance of Reapers and Gleaners—*allegretto pastorale*; Harvest Home—*allegretto moderato*, leading to Hymn of Thanksgiving for chorus and orchestra. This is a comprehensive and ambitious programme, but Mr. Barnett has treated it with studied simplicity, so as not to be in any sense at variance with the character of the subject. His themes are tuneful and pleasing, while their treatment is easy, natural and effective. Nowhere does the composer go himself, or take his hearers out of depth; and, if the work cannot be credited even with the greatness now often supposed to lie hidden in that which is obscure and unintelligible, neither can it be charged with a suspicion of ugliness. The first three movements, especially, are examples of suave and soothing music, "such as charmeth sleep," or falls on the sense like the south wind that has blown over a bank of violets. Mr. Barnett should be thanked instead of blamed for giving us a musical sedative at a time when composers generally are less scrupulous than the ghost of Hamlet's father, and take a pride in harrowing up our souls. No doubt this "symphonic poem" will, in the form of a pianoforte duet, pass into general circulation. Besides the "Harvest Festival," capably played under the composer's direction, the programme contained the Overtures to "Prometheus," the "Naiades" and "Ali Baba," together with a considerable number of songs and ballads in which the audience took great delight.

That the twentieth Norwich Festival was a success, both artistic and pecuniary, is creditable to all concerned, but especially to Signor Randegger, whose unsparing labours and great skill as a Conductor mainly brought it about. The Committee honoured themselves when, on the Friday, they expressed a hope that he would direct the Festival of 1884, and also compose a work for that occasion.

HUDDERSFIELD MUSICAL FESTIVAL.

(FROM OUR SPECIAL CORRESPONDENT.)

In this thriving, rapidly growing, and musical town two events of great interest and of more than local importance have recently taken place. On the afternoon of Tuesday, the 18th ult., the mayor (Alderman Thomas Denham) formally opened the first Town Hall in the borough, erected at a cost, including the corporation offices, of £60,000. On the following Thursday, Friday, and Saturday the opening of the Town Hall was celebrated with a Musical Festival. Hitherto the town has had no building in which first-class concerts on a large scale could be given or listened to with comfort and pleasure to musicians or the public; but the new Town Hall has provided a large, very beautiful, and suitable room, capable of seating 2,400 persons. The Choral Society, the Glee and Madrigal Society, and the Orpheus Amateur Vocal Society, zealous in the cause of music, determined upwards of twelve months ago to arrange for the Musical Festival to be held, and obtained from the Corporation a promise of the free use of the Town Hall, upon its being completed, for the purpose. The Corporation also granted the use of a very fine organ, purchased for £1,500 from the Albert Hall Company, Newport, Monmouthshire, built only a few years ago by the eminent firm of Willis & Co., of London, and removed and re-erected at Huddersfield

Town Hall by Messrs. James Conacher & Sons, organ-builders, Huddersfield. At a meeting in the Mayor's parlour a guarantee fund was set on foot and a committee appointed. A large number of influential noblemen and county gentlemen also gave their names as patrons, and in a short time a sum of nearly £5,500 was guaranteed by 414 ladies and gentlemen for the expenses of the Festival, which it was estimated would be rather over £3,000. Mr. Joshua Marshall, the Conductor of the Choral Society and the Glee and Madrigal Society, was appointed Chorus-master, and it was decided to have a chorus of paid singers and amateurs, seeing that with more amateurs than usual at the last Leeds Festival the chorus singing was fully as powerful as, and even more expressive than, on any previous occasion. The requisite number of vocalists was speedily obtained from Huddersfield and surrounding towns, including many who sang at the Leeds Festival, and was made up as follows: 67 sopranos (27 amateurs), 40 contraltos (24 amateurs), 26 altos (5 amateurs), 68 tenors (15 amateurs), 62 basses (18 amateurs), and 14 boys (trebles and altos), or a total of 277 voices, of whom (excluding the boys) 89 were amateurs. Mr. Walter Parratt, Mus. Bac., of Magdalen College, Oxford, a native of Huddersfield, was appointed Festival Organist. The committee arranged for four principal Concerts (one miscellaneous) and one popular Concert, and selected for performance Mendelssohn's "Elijah," Spohr's "Last Judgment," Rossini's "Stabat Mater," and Berlioz' "Damnation of Faust." Mr. Hallé's fine band was engaged, and Mr. Hallé himself was chosen as Conductor. The following principals were also engaged: Madame Albani, Miss Mary Davies, Madame Patey, Madame Trebelli, Mr. Edward Lloyd, Mr. Joseph Maas, Mr. Santley, and Mr. King. The chorus rehearsed the above-named works, as well as Wesley's chorus, "In exitu Israel," and a number of part-songs and glees (including a part-song to Longfellow's "Stars of the summer night," by Mr. Marshall, the Chorus-master), twice a week for several months, Mr. Hallé conducting a full rehearsal with principals and band on the day before the Festival commenced. The Committee was placed in some difficulty as late as the 10th ult., in consequence of receiving a letter from Madame Trebelli's agent saying that cold and sore throat would prevent her from leaving Russia; but fortunately arrangements were made with Madame Patey to sing the music previously announced to be sung by Madame Trebelli.

The Festival commenced on the Thursday morning with every prospect of success. "Elijah" was the work performed. The chorus was not quite so well balanced as it might have been, owing to the altos and tenors being weaker than the trebles and basses, which were exceptionally brilliant. The music, however, was familiar to most of the singers, and the whole of the choruses were sung with wonderful spirit, unanimity of attack, precision, power, and good intonation. The "Baal" choruses were splendidly declaimed, without a shade of clamorous roughness, and "Thanks be to God" was given with fine effect. Miss Mary Davies sang the principal soprano music in the first part, and was joined by Madame Albani in the second. The former sang with much success in the duets "Zion spreadeth her hands" and "What have I do with thee?" Madame Albani gave a brilliant rendering of "Hear ye, Israel," and Madame Patey produced her usual effect in "O rest in the Lord," for which she was encored. Mr. Lloyd sang "If with all your hearts" and "Then shall the righteous," the latter being redemanded. Mr. Santley proved that he can still sing the music of the Prophet in an unrivalled manner, and his efforts were rewarded by warm and well-deserved applause throughout. The double quartet, as usual, was not well sung, chiefly in consequence of want of rehearsal. The other quartets were carefully rendered, the local singers contributing their share in a creditable manner. The trio, "Lift thine eyes," by Madame Albani, Miss Davies, and Madame Patey, created a marked effect. The accompaniments by band and organ were very finely played throughout.

In the evening a miscellaneous Concert was given. The chief features were the magnificent playing by the band of the Overture to "Oberon," Beethoven's Symphony in F major, the Overture to "Tannhäuser," Valse (*lente and pizzicati*), by Délibes, and the Pageant March, from

Gounod's "La Reine de Saba," an excellent rendering of Wesley's chorus, "In exitu Israel" (except in regard to the attack by the altos), of Mr. Marshall's part-song, "Stars of the summer night" (a composition not very original, but with a nice smooth melody and effective modulations), an organ solo, "Air, with variations and Finale Fugato" (composed by Henry Smart for the opening of the organ in the Albert Hall), well played by Mr. Farratt; a splendid rendering by Madame Albani of the air, "Souvenir dei prim' anni," from Hérold's "Le Pré aux Clercs" (with violin obbligato by Herr Straus), and the expressive and beautiful singing by the same lady of "Angels ever bright and fair." Mr. Lloyd, Mr. Maas, and Mr. King also contributed successfully to the programme.

On Friday morning Spohr's "Last Judgment" and Rossini's "Stabat Mater" were performed. Spohr's solemn and impressive work successfully tested the finish and expression of the choir; and the solo vocalists, Miss Davies, Madame Patey, Mr. Maas, and Mr. King, were thoroughly satisfactory. In the performance of the "Stabat Mater" Madame Albani took the place of Miss Davies, the other principals being the same as in the previous work. Madame Albani sang the air in the "Inflammatus" magnificently, and she and Madame Patey were compelled to repeat the duet "Quis est homo."

On Friday evening "La Damnation de Faust" (which had been looked forward to with much interest) was performed. Miss Mary Davies, who is so well acquainted with the part of *Margaret*, sang finely; Mr. Lloyd, as *Faust*, displayed his voice and musically ability with wonderful effect; and Mr. Santley was exceedingly successful in the sardonic part of *Mephistopheles*. Mr. King was not so satisfactory as *Brander*, especially in the Rat Song. The band was exceptionally good throughout, the brilliant Hungarian March, the enchanting Dance of Sylphs (both of which were encored and repeated), the peculiar yet beautiful Dance of the Will o' the Wisp, the terrible Ride to the Abyss, and the Apotheosis of *Margaret* creating quite an enthusiasm with the audience. The choir sang with wonderful brilliancy and power, particularly in the Easter Hymn, and the Soldiers' and Students' Chorus, and with much expressiveness in the Celestial Chorus. After the performance Mr. Hallé told the members of the choir in a very felicitous manner that he could not possibly go away from Huddersfield without thanking them personally for the great treat they had given him; he never, he said, had conducted a better chorus, and perhaps hardly so good a one for refinement, perfect truth of intonation, expression, and, considering the number, for power. Three hearty cheers were then given for Mr. Hallé, with whose conducting the choir was delighted.

The Festival was brought to a close on the Saturday evening with a popular concert, in which Miss Davies, Madame Patey, Mr. Maas, Mr. King, and a local rising tenor, Mr. H. Beaumont, took part. Mr. Marshall conducting the chorus and sharing the accompaniments with Mr. E. Ibeson, his pupil, who was the accompanist at nearly the whole of the rehearsals. The success of the Festival was in a great measure due to the efforts of the committee, the well directed and untiring energy of the honorary secretaries (Mr. G. Lewis Bailey and Mr. T. G. Sharpe), the incessant labour of Mr. Marshall (the chorus-master), and the perseverance and ability of the choir. In conclusion, it may be said that the majority of those who attended the concerts have expressed the hope that a Festival on a similar scale will be organised triennially.

CRYSTAL PALACE.

THE two Crystal Palace Concerts which fall within the scope of the present notice have not been remarkable for any very interesting or novel features. The opening performance given on Saturday, the 15th ult., introduced, besides Beethoven's Fifth Symphony and Overtures to "Der Freischütz" and "Guglielmo Tell," the Ballet-music from Gounod's "Le Tribut de Zamora," produced at the Grand-Opéra on April 1 of the present year. In this class of dramatic art a ballet-interlude is *de rigueur*, and M. Gounod, like most other French composers, is remarkable for the

graceful and characteristic dance-tunes which it thus becomes his duty to produce. At the performance of the opera in Paris the ballet indeed was one of the prominent and most immediately popular features. There are five distinct numbers, of which the second, a Danse Grecque and Pas des Guirlandes, is the most graceful. In the case of none of the pieces, however, is the absolute musical value sufficient to warrant its performance in a concert-room. Music of this kind belongs to the stage, and the directors of the Saturday Concerts might have left it there with advantage to themselves and their clients. The Misses Robertson were the vocalists at this Concert.

The second performance of the series was, all things considered, an improvement upon the first. In the first instance it introduced a new work by an English composer. It is true that the work in question—an overture, "Niagara," by Mr. F. H. Cowen—cannot be called an important or favourable specimen of its author's skill. Perhaps it might have been considered as such a year or two ago; but since the production of his Scandinavian Symphony, followed up by the great success of "St. Ursula" at Norwich, Mr. Cowen may claim a lasting, if not the first place, amongst English composers; and the demands raised by such a position are scarcely realised in his new overture, which is remarkable neither for boldness of conception nor yet for that pictorial element which the title implies. As an ordinary concert overture it might pass muster; as a musical representation of one of the grandest natural phenomena in the world it is colourless and altogether inadequate. In this, as in other cases, *noblesse oblige*.

The Fantastic Symphony of Berlioz formed a second important item of the programme. It was heard twice last season at Mr. Ganz's Concerts, but was new to the Sydenham audience. Mr. Ganz, it will be remembered, secured a very admirable performance, as far as possible in accordance with the composer's instructions. The orchestra had been enlarged for the purpose, and even the bells demanded by Berlioz had been procured at considerable trouble and expense. The directors of the Saturday Concerts had taken a more matter-of-fact view of the case, and the aforesaid bells were represented by a grand piano—with what result those may imagine who know with what amount of care and minuteness Berlioz designed his orchestral effects. The performance under Mr. Manns was upon the whole praiseworthy, but the Ball scene was wanting in that delicacy of light and shade and rhythmical *manee* which alone distinguish its chief theme from an ordinary waltz. Of the work itself we have previously spoken. Its sequel, "Lelio, ou le Retour à la Vie," an afterthought of Berlioz, was to be performed at the third Concert of the series, too late for notice in this month's issue. This work, a curious mixture of declamation, orchestral music, and song, will on that occasion be heard for the first time in England, and we shall therefore return to it in our next number.

Not having had an opportunity of commenting upon the prospective arrangements for the current season of Saturday Concerts, we may subjoin a list of the principal novelties promised to the subscribers. These are, in addition to those already named, scenes (instrumental and vocal) from Goetz's posthumous opera, "Francesca da Rimini," and a symphony, entitled "Chivalry," by Mr. Henry Leslie, provided it is finished in time. Every endeavour will also be made to secure the new pianoforte concerto by Brahms, composed not many months ago. This list—which, however, may very probably be enlarged as the season goes on—cannot be said to be very promising. But then, as the directors say, "the main interest of the selections for the season will be placed in the favourite works of the established classical masters"; an announcement less open to objection than that contained in the continuation of the sentence, to the effect that "more prominence will be given than has hitherto been the case to the popular overtures of Rossini, Cherubini, Auber, and Weber, and the best specimens of ballet-music of eminent composers." Popular overtures and dance-music have not contributed much to the acknowledged excellence of the Crystal Palace Concerts, which every one but the directors hitherto thought to be perfectly satisfactory. Perhaps experience will teach them the wisdom of leaving well alone.

RICHTER CONCERTS.

ALTHOUGH the director of these Concerts found it expedient to abandon his proposed autumnal campaign with Herr Richter, as far as regards the provinces, the London part of it was carried out; two Concerts having been given in St. James's Hall, one on the 24th and the other on the 29th ult. We can only now speak of the first, which was largely attended and in every respect successful, as well as of great interest, owing to the production of new or unfamiliar works. The performance opened with the prelude to Wagner's "Meistersinger"—music too well known for comment. It was splendidly executed under the vigorous and decisive *bâton* of the Viennese conductor, who, unless he be made of stone or wood, must have felt stimulated to particular effort by a reception the warmth of which approached enthusiasm. Following this example of the "Zukunft," came a setting by Berlioz (Op. 7) of six lyrics, "Les Nuits d'Été," from the graceful pen of Théophile Gautier, and admirably rendered into English by Francis Hueffer. Looking at the character of the audience at this Concert, we will not go so far as to say that the performance of the entire work was a mistake; but it cannot be rash to assume that many amateurs present were disposed to do the music injustice, through very weariness of its unchanging melancholy. Several of the songs are long drawn-out, one or two are extremely sad, and all are serious. The way to ensure their acceptance, therefore, is to produce them one at a time, which course may be the more easily adopted, because, though a connecting link is obvious, each can stand alone. Very few particulars respecting the songs are obtainable. Berlioz makes no mention of them in his "Mémorial," nor do his biographers notice them so as to throw any light upon their history, while the *opus* number cannot even be depended upon as indicating the period of their composition. They were originally published by Richault, of Paris, for voice and piano only; but the nature of the accompaniment is sufficient evidence, were none other forthcoming, that it was written for a small orchestra. Berlioz, indeed, was not likely to use the pianoforte, if he could avoid it. He could not play the instrument, and is "reasonably suspected" of caring very little about it. To the rule of neglect, however, the pianoforte part in "Lélio" forms a conspicuous exception. An elaborate review might be written upon the distinctive features of these remarkable works, but we must be satisfied here with a few passing observations. The opening number, "When the time of happy spring is nearest" has a certain air of appropriate simplicity, the effect of which, however, is neutralised by the surprise of repeated and unexpected transitions, which invest the whole with a strained and artificial character. It is difficult to sing well, and the obstacle, we are bound to say, was not overcome by Mlle. Louise Pyk. Number two, "The spectre of the rose" (for contralto), is more elaborate in structure and, while not less individual, much more beautiful. The scoring is imaginative in the highest degree, distracting attention alike from the voice and poem. In these respects number three, "My own true love has left me" (for baritone or contralto), forms a worthy companion, while its sadness deepens into a gloom through which one may at times dimly discern marble tombs and sheeted ghosts. The song was rendered excellently well by Mr. King, who obtained loud applause. Number four, "Return, return, unto my bosom" (for soprano or tenor), is altogether beautiful—a "gem of purest ray serene," to the brilliancy of which voice and accompaniment contribute in just proportion. Nothing more intensely expressive and, at the same time, more truly lovely can be found within the range of vocal art. In this piece Mlle. Pyk, as may be supposed, did herself greater justice. Number five, "Know ye the tomb of marble stone?" (for tenor), furnishes another striking example of Berlioz's resources in orchestration; while what in this respect number six, "Say, fairest maiden," loses is made up for through a welcome approach to cheerfulness. Although the performance, by Mlle. Pyk, Miss Orridge, Mr. Shakespeare, and Mr. King, aided by Herr Richter's orchestra, was, on the whole, careful and intelligent, and although the interest of the music obtained frank recognition, so long a course of gloom made the end welcome.

The work of Berlioz was followed by a Pianoforte Concerto composed and, as to its solo part, played by Mr. Eugene D'Albert, whose reputation as a juvenile wonder ensured an attentive and sympathetic hearing. There is always a danger, in cases where very young people come forward with a production beyond their years, of running into extravagant assertion and raising hopes in proportion. We wish to avoid that, because so many instances have occurred in which a highly promising and even sensational *début* has led to nothing in the end. Our purpose therefore is not prophecy. We shall not say that Mr. D'Albert is a genius, nor lead our readers to see in him a shining light of the future. Let that be as it may. Our business is, however, to speak of the Concerto as we find it, and to recognise in the work a very remarkable, nay, an astonishing thing for so young a composer. It seems to claim nothing on the score of juvenile authorship, but is uncompromising in its pretensions to rank with the chief of its kind; largely developed, ambitious in style and character, and rigidly observant of classic form, while redundant in matter. Redundancy, in point of fact, together with a certain reckless daring, are its principal failings. Each movement contains too much, episodes being expanded till they are co-ordinate with the principal themes; nor is the harmonic wealth less profuse than the melodic. Such exuberance surprises, and to a certain extent gratifies; but the Concerto loses through it in point of clearness, order, and the conciseness that should always prevent the saying of a word more than is necessary to logical and dialectic completeness. We might have expected this, since in music, as in other things, "youth will be served." With this, however, we must recognise a mastery over the resources of art—resources alike of fancy and expression—such as are very rarely met with in one so young. Into the details of the work we purposely refrain from going. It must be heard again before either description or judgment would be warranted; but no little is said for Mr. D'Albert's success by the fact that desire to hear it again is strong. The Concerto was admirably played as regards the orchestra, but the solo would have gained in the hands of a stronger performer than Mr. D'Albert, and by being executed upon a better instrument than was chosen for the occasion. The composer was loudly applauded after each movement, and three times recalled at the close, amid genuine excitement.

Beethoven's Choral Symphony ended the Concert, and, generally speaking, was rendered in better style than on any former occasion, the chorus being thoroughly up to its work and singing faultlessly. The solos, intrusted to the artists already named, have been heard to greater advantage. Saturday's concert included in its programme Beethoven's "Eroica" Symphony and a selection from the works of Richard Wagner.

BRIGHTON AQUARIUM CONCERTS.

THE Classical Concerts so successfully begun at the Brighton Aquarium last season, under the direction of Mr. F. Corder, were resumed on Saturday, the 15th ult., and have since been continued weekly, attracting good audiences and giving great satisfaction to the more cultured amateurs of the town. As far as the programmes have yet gone, they convey the very gratifying idea that pecuniary considerations, which necessarily govern more or less all such enterprises, do not find orchestral symphonies and other works of a class equally high incompatible with their requirements. Had an opposite result obtained there would have been no occasion for surprise. A classically minded audience cannot be got together in a day, nor in a year, and good prospects are often ruined by sensitive financiers, who, because returns are not immediate, refuse to credit the possibility of any returns at all. There seems to be more faith somewhere in the councils of the Brighton Aquarium, and hence perseverance to the present time. This perseverance, if continued, will meet its reward, since we cannot suppose that Fortune, even in her most fickle mood, will make at Brighton an exception never yet presented elsewhere.

The orchestral selections at the first Concert were the overture to "Tannhäuser," Mendelssohn's Violin Con-

certo, Beethoven's First Symphony, and Massenet's "Scènes Pittoresques"; to which was added an "arrangement" for strings of the little piece entitled "Traumerel" in Schumann's "Kinderscenen"—though why the pretty trifle should have been presented save as the composer wrote it is hard to discover. Familiar as all these works are, we need only touch upon the character of their performance by Mr. Corder's small yet well-selected orchestra. Every piece was played with great care, and in a style that spoke no less for the skill of the executants than for the ability of the conductor. Circumstances, moreover, made up for the limited number of the instruments. Recent alterations in the conservatory have turned the place from a bad into a good concert-room, and the effect even of a diminutive orchestra is now pretty nearly all that can reasonably be desired. The Violin Concerto, we should add, was played by Signor Guerini, who appeared to be over-weighted by its difficulties. Mrs. Osgood was the vocalist.

The 22nd ult., being the anniversary of Liszt's birth in 1811, afforded justifiable reason for the performance of several works by that much-debated composer; choice falling upon the pianoforte concerto in E flat, "Mazeppa"—the "symphonic poem" so called—and two songs for which an orchestral accompaniment had been written by Mr. Corder. This was undoubtedly a bold venture, especially as regards the extraordinary combination of sounds to which Liszt has given the name of the Prince of the Ukraine. Here, if anywhere in music or in the regions lying just outside the art, noise is required—what sort of noise may signify little, but there must, at any rate, be "sound and fury." Under these circumstances the effect actually produced was remarkable. With such spirit and energy did the executants discharge their task that even amateurs who thought their labour and skill might have been directed to a better purpose must have applauded the conductor and his followers without reserve. The solo in the concerto was ably executed by Mr. Oscar Beringer, whose sympathies aid his executive ability in overcoming the difficulties of modern music. With Beethoven's Second Symphony as representative of the noblest order of classical art, with Chopin's delightful Ballade in A flat as a relief from graver matter, and with songs by Miss Ronayne and Mr. Henry Guy, the Concert ran a very successful course.

Last Saturday the "Ereica" Symphony was to be performed for, it is said, the first time in Brighton; Mr. Kuhe being announced as pianist and Madame Sterling as vocalist. If the inhabitants of Brighton do not adequately support an enterprise managed like this, they deserve to have reflected upon themselves all the ignominy of failure.

LYCEUM THEATRE.

THE performances of Italian Opera at this establishment, which commenced on the 1st ult., demand record rather than criticism, for nothing has been included in the series save the well-worn works presented to the subscribers of our two lyrical theatres during the fashionable season. On the opening night Mdle. Marimon was warmly welcomed as the heroine in Meyerbeer's "Dinorah," and Signor Padilla (who made his *début* on the occasion) achieved a decided success in the part of *Hocl*. His voice is a baritone of agreeable quality, and when he gets thoroughly accustomed to the limited size of the house, his singing will be heard with more pleasure. Madame Rose Hersee made her reappearance as *Gilda* in "Rigoletto" on the following Monday, and proved that she had lost nothing of her former qualifications, either as singer or actress. Mdle. Léon Duval, who made a tolerably good impression as *Leonora* in "Il Trovatore," suddenly disappeared from the company; and with the exception of Miss Helen Armstrong, who displayed a good mezzo-soprano voice in the character of *Azucena* in the same opera, no other first appearances deserve mention. The operas have been frequently varied, and the attendances tolerably good. Signor Tito Mattei has replaced Signor Li Calsi as Conductor; but neither band nor chorus is what we should expect in a well-appointed opera-house.

MUSIC IN MANCHESTER.

THE first Gentlemen's Concert of the season was given on the 17th ult. The principal orchestral work was Schumann's Overture, Scherzo, and Finale in E, a work replete with the singular beauty of melody of which Schumann was master, and free from the complicated figures which occasionally detract from the lucidity of his compositions. It was exceedingly well played, as was also Rubinstein's ballet music from "Feramors," in which the great pianist shows that his skill in developing themes is not equal to his power of producing them. Herr Tivadar Nachéz, a Hungarian violinist, who made his first appearance here, was unfortunate in his choice of Ernst's Concerto in F sharp minor, a work as weak and formless as it is difficult. Herr Nachéz is an excellent executant, his tone is of good quality, though rather thin, and his harmonics are of unusual accuracy. In the Concerto the fact that his violin was not in tune with the orchestra completely counteracted any merits his performance would otherwise have had; but in two clever "Dances Tsiganes" of his own he was thoroughly successful. Madame Marie Roze and Mr. Barrington Foote were the vocalists.—Mr. De Jong commenced his eleventh series of Popular Concerts on the 8th ult. His orchestra, which numbers sixty performers, is better balanced than that of last season, and considerable improvement is evident in the string and wood-wind departments. The Overtures to "Der Freischütz" and "Marco Spada," a selection from Meyerbeer's "Roberto," and sundry smaller pieces were excellently played; the accompaniments were not, however, altogether satisfactory. Mr. Howard Reynolds gave his own Fantasia for the cornet on "Sonnambula," and played a prominent part in some of the orchestral numbers. The vocalists were Mesdames Marie Roze, Samuelli, and Damian; Messrs. Maas, Hollins, and King.—At the Concert on the 22nd ult., the Overture to "Egmont," a selection from "Mignon," and Adam's Overture "Le Roi d'Yvetot" were well played, with the exception of a few inaccuracies in Beethoven's overture. The vocalists were Mesdames Rose Hersee, Edith Wynne, and Hope Glenn; Messrs. H. Piercy and Albert McGuckin. Madame Edith Wynne gave "There be none of beauty's daughters," to a harp accompaniment played by Madame Priscilla Frost, and other songs with her usual facility. Miss Kate Ockleston played in excellent style and with commendable accuracy the Andante and Scherzo from Saint-Saëns' Pianoforte Concerto in G minor, a Gavotte by Niemann, and an excerpt from "Le Bal" by Rubinstein, the latter, however, requiring more physical power than she possesses.—The Manchester Vocal Society commenced its fifteenth season on the 12th ult., when the programme included S. Wesley's Motett, "Exultate Deo"; Spohr's Cantata, "God, Thou art great"; Schubert's Mass in F, No. 1; and several glees and part-songs. The Society, which has done excellent service in former years in rescuing from oblivion many fine works, promises to maintain its high reputation, though the balance of the choir was disturbed by a preponderance of basses, and the sopranos were not invariably accurate in either pitch or execution.—The first of a series of Classical Chamber Concerts was given in the Memorial Hall on the 5th ult., the executants being Messrs. Risegari, Speelman, Bernhardt, and Vieuxtemps. The programme consisted of Quartets by Mozart in B flat, Raff in D minor, and Mendelssohn in E minor. Raff's fine but unequal work had not been heard here before. The performance throughout was most admirable.—Mr. Hallé gave his first Concert of the season on the 27th ult. The programme included Mozart's Symphony (No. 1) in D, Brahms's Academic Festival Overture, Beethoven's Pianoforte Concerto in C, and Schumann's "Phantasie-stücke." The vocalist was Madame Schuch Proska, from Dresden.—During the season, in addition to the choral works we announced last month, the following instrumental novelties will probably be introduced: Brahms's Tragic Overture, Berlioz's "Romeo and Juliet," Symphony and Overture to "Waverley," Mozart's Ballet-music to "Idomeneo," Gluck's Ballet-music to "Paris and Helena," Raff's Symphony, "Im Walde," Dvorák's "Dances Slaves," Cowen's Overture "Niagara," and Rubinstein's Second Concerto.

MUSIC IN LEIPZIG.

Leipzig, October 21.

Of the two musical associations which hold the highest place in Leipzig, the lesser—that of the Euterpe Concerts—has not yet begun; but three of the more famous series of performances that take place weekly in the Gewandhaus have already been given. The great boast of the Gewandhaus directors is that their orchestra is reserved strictly for one single end, hardly any of its members being suffered to degrade their artistic training by occasional engagements of a lighter kind. *Res severa est verum gaudium* is the inscription upon the cornice of the hall, and it gives the note and the character of its performances. The Gewandhaus is considered as a sort of temple, whereof the ministering priests have before all things to be kept pure, and wherein, unfortunately, the initiated must be equally select. For, owing to the smallness of the building and the renown of the concerts, it has become an absolute impossibility for any new comers to be sure of a place; there is hardly a seat that has not been subscribed for years, and for the vacancy of which probably there are several patient applicants. Consequently the rehearsals, which take place at the early hour of nine in the morning, are crowded by the students of the Conservatorium and the unlucky multitude to whom the concerts themselves are closed. Distinguished from the Euterpe management, which inclines towards the works of Liszt, the aim of Herr Reinecke has been to preserve in the Gewandhaus Concerts a definitely classical character. Thus the three performances hitherto given have included Haydn's Oxford Symphony, Beethoven's Pastoral Symphony, and the Second (D major) Symphony of Brahms—a work which, on repeated hearing, assures one more and more of its author's right to be held as the successor of Beethoven in massive strength, in mastery over the orchestral body, and in the creation and solid manipulation of inspired melody. Herr Reinecke has, however, always sought to be prompt in acknowledging the worth of new compositions which have the stamp of artistic workmanship on them. Accordingly, the classical basis I have named receives a perhaps disproportionate superstructure of "novelties." Each week a *virtuoso* of a special instrument arrives, and with him a special—and new—concerto. First Xaver Scharwenka played, with fine execution and good taste, a pianoforte concerto of his own. Herr Heckmann, the concert-director of Cologne, followed with a violin concerto of Niels Gade. The work contains no very striking element, unless the last movement, which combines a sort of *humoresque* with the normal form of a fast *finale*, may be called striking by force of its incongruity; and the performance was hardly redeemed by the playing of the accomplished, but not remarkable, violinist. The third concert brought from Paris M. Adolphe Fischer, an excellent and powerful violoncellist, who played an Adagio by Max Bruch and led a violoncello concerto by C. H. Witte. Witte's concerto is the only one of the compositions I have mentioned that was not performed for the first time; and to complete the list of novelties we have to add a very bright orchestral *intermezzo*, "Wald und Berggeist," by Philipp Scharwenka, at the third concert.

The singers who have visited the Gewandhaus this month are Herr Gudhus of Dresden, a tenor with a well-trained voice but who has not yet given evidence of very high capabilities, and Fräulein Fides Keller, of Frankfurt, who created a deep impression by her finished rendering of songs by Handel, Schumann, and Reinecke. At the concert of last night Frau Schimon-Regan, an esteemed member of Leipzig society, resumed the place she has long occupied here, as a graceful singer of lyrical pieces.

It would be far from the truth if we were to assume that all the music of Leipzig is represented by the two great orchestral associations. In fact, many severe musicians regret that they are generally accepted as representative by the outer world. The classical standard of the Gewandhaus is held by them to be fixed too low; and the *Allgemeine Musikalische Zeitung* of last Wednesday recorded with dismay that, at the rehearsal of the second concert, when, as a rare exception, Handel's exquisite A major violin sonata was given, the students of the Conservatorium left the hall in a body. Accordingly the stricter school finds relief in an admirably conducted Bach-Verein, which

has only deviated from its high character by producing some English glees. In popular estimation the weekly performances at Bach's own church, St. Thomas's, retain their position; and nothing can excel the purity and precision with which, for instance, the wonderful motett, "The Spirit also helpeth our infirmities" ("Der Geist hilft unser Schwachheit auf"), was rendered last Saturday. The choir is still under the management of the learned editor of the *Bach-Gesellschaft*, Wilhelm Rust.

It is a misfortune to have to add that there is bad music in Leipzig, in the midst of all this good. I do not speak of the coffee-houses, where one expects nothing. But it is disappointing to have a concert given at the Neue Kirche, opening with an organ Toccata of Bach played without taste or execution, and followed by a programme of the most superficial and worthless music, mixed with stock classical pieces wretchedly performed. Let it be only remembered that this is an exception—I hope, a rare exception.

At the Newcastle Church Congress, Professor W. H. Monk read an interesting paper on Music, which we regret that we cannot quote in its entirety. Speaking first of rural choirs, he suggested that where there were not the materials for properly balanced harmony, the tenors and basses should be persuaded to sing the air, with, perhaps, a verse or two of the hymn in harmony for pleasure's sake. "Some time ago," he said, "I was present in St. Paul's Cathedral on one of those occasions on which the choir is very fine and powerful, and the church full to overflowing. For lack of a better place, I stood against the west door. As long as the chant was in harmony, the total of its effect might have been summed up in the remark that music was going on; but the 'Gloria Patri' was in unison: in a moment everything was changed, and, like a sudden broad bright ray of sunlight in the midst of darkness, the whole atmosphere seemed full of tone, broad and massive, of glorious fullness, while every word, for the first time, was heard distinctly. The same lesson is taught once or twice a year at the Festival of the Gregorian Association." As to the excellent choirs which were often to be found in town churches, Mr. Monk suggested their affiliation to the cathedral, and their frequent meetings there. "Sometimes the service might be held on a Church festival like Ascension, in which a grand service at the mother church might both teach the lesson and assert the day. At other seasons, a day near the great feast may be chosen (after it, not before), say December 26 (St. Stephen) or 27; perhaps the evening of Shrove Tuesday, Easter Monday or Tuesday, Whitsun Monday or Tuesday, Trinity Monday, St. Michael and All Angels, All Saints' Day, and some day in the middle of the Trinity season, as might be convenient. The idea, of course, includes practice, united and constant, which should be directed by the cathedral organist and choirmaster personally. But the services of this officer should be properly remunerated," and Professor Monk dwelt with much emphasis upon the disastrous effects which the Cathedral Commission had had in crippling choirs. Proceeding to another part of his theme, that of music-writing, he said there were wanted compositions of a character fitted for the use of large bodies of choristers, of a style large, lofty, sublime, and fitted to the recurring festivals of the Church's year. "There is in existence, it is true, a large and varied collection of Church music, in the editions of Boyce, Arnold, and others, some of which has every claim on attention, and which the formation of these permanent bodies will resuscitate. Much fine Church music, worthy of perpetual preservation, has also been produced within our time; and we shall not 'willingly let die' the writings of such living men as Ouseley, Stainer, Sullivan, Armes, Steggall, Hopkins, &c., or of such departed heroes as Goss, Attwood, Wesley, Croft, or Purcell. The Church anthem of the length and pretension of Bach's 'Blessing and Glory,' Mendelssohn's 'Lauda Sion,' Bennett's 'Woman of Samaria,' 'The Chandos Anthems' of Handel, Stainer's 'Daughter of Jairus,' Armes's 'St. John,' Caldicott's 'Widow of Nain,' is the Church composition of the future, in combination with settings of the Church's own canticles such as we have recently welcomed from the like sources. Such of these as we have already will, however, soon be

Drop down, ye heavens, from above.

November 1, 1881.

ANTHEM FOR CHRISTMAS

Isaiah xlv. 8; S. John i. 14;
Psalm lxxxv. 9-11.

(FOR TENOR SOLO AND CHORUS).

Composed by JOSEPH BARSBY.

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VOICE.

Andante con moto.

ORGAN.

Sw. 2 Diaps.

Pol.

TENOR SOLO.

Drop . . . down, ye heavens, . . . ye

heavens, from a - bove, from a - bove, and let the skies pour down righteousness,

let the skies pour down righteousness, drop down, ye heavens, ye heavens, and skies pour down

righteousness: let the earth o - pen,

add Reed.

and let them bring forth sal - va - tion, and let right-eousness spring up to -

dim - - - in - u - en - do. *cres.*
geth - er, drop down, ye heavens, from a - bove, drop . . . down, ye

rit.
heavens, . . . ye heavens, from a - bove, ye heavens, from a - bove. . . .

Adagio.
1st & 2nd SOPRANO. VERSE.
pp The Word was made flesh, and dwelt a - mong us,

ALTO.
pp The Word was made flesh, and dwelt a - mong us,

TENOR.
pp The Word was made flesh, and dwelt, and dwelt a - mong us,

BASS.
pp The Word was made flesh, and dwelt a - mong us,

Adagio. $\text{♩} = 54$.
pp Sw. Diaps.

cres. dwelt a - mong us, and we be - held His glo - ry, we be-held His glo - ry, the
cres. dwelt a - mong us, and we be - held His glo - ry, we be-held His glo - ry, the
cres. dwelt a - mong us, and we be - held His glo - ry, we be-held His glo - ry, the
cres. dwelt a - mong us, and we be - held His glo - ry, we be-held His glo - ry, the

f

dim. glo - ry as of the on - ly be - got - ten of the Fa - ther, full of grace and truth.
dim. glo - ry as of the be - got - ten of the Fa - ther, full of grace and truth.
dim. glo - ry as of the be - got - ten of the Fa - ther, full of grace and truth.
dim. glo - ry as of the be - got - ten of the Fa - ther, full of grace and truth.

en-do. p e rit.

rit. add Reed.

Allegro con spirito.
CHORUS.
f His sal - va - tion is nigh them that fear Him, that glo - ry may dwell, may
CHORUS.
f His sal - va - tion is nigh them that fear Him, that glo - ry may dwell, may
CHORUS.
f His sal - va - tion is nigh them that fear Him, that glo - ry may dwell, may
CHORUS.
f His sal - va - tion is nigh them that fear Him, that glo - ry may dwell, may

Allegro con spirito. = 116.
Gt. to 15th.
Ped.

dwell in our land, that glo-ry may dwell, may dwell in our land, His sal -

dwell in our land, that glo-ry may dwell, may dwell in our land, His sal -

dwell in our land, that glo-ry may dwell . . . in our land, His sal -

dwell in our land, that glo-ry may dwell, may dwell in our land, His sal - va -

va - tion is nigh them that fear Him, that glo-ry may dwell in our land, . . . His sal -

va - tion is nigh them that fear Him, that glo-ry may dwell, dwell in our land,

va - tion is nigh them that fear Him, that glo-ry may dwell, dwell in our land, . . .

tion is nigh them that fear Him, that glo-ry may dwell, dwell in our land, that

va - tion is nigh them, nigh them that fear Him, that glo-ry may dwell, may dwell in our

His sal - va - tion is nigh them that fear Him, that glo - - ry may dwell in our

that glo - - ry may dwell in our

glo - ry may dwell, may dwell in our land, may dwell, may dwell in our

"Behold I bring you good tidings." Anthem for Christmas. By J. Barnby. Price 3d.

land. Mer-cy and truth are met to- geth-er, righteousness and peace have

land. Mer-cy and truth are met to- geth-er, righteousness and peace have

land. Mer-cy and truth are met to- geth-er, righteousness and peace have

land. Mer-cy and truth are met to- geth-er, righteousness and peace have

kiss- ed each oth-er. Truth shall flou- rish, truth shall flou- rish, truth shall

kiss- ed each oth-er. Truth shall flou- rish, truth shall flou- rish, truth shall

kiss- ed each oth-er. Truth shall flou- rish, truth shall flou- rish, truth shall

kiss- ed each oth-er. Truth shall flou- rish, truth shall flou- rish, truth shall

flou- rish out of the earth, and righteousness hath look-ed down,

flou- rish out of the earth, righteousness hath look-ed

flou- rish out of the earth, righteousness hath look-ed

flou- rish out of the earth, righteousness hath look-ed

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The musical score is arranged in three systems, each with four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for organ accompaniment. The key signature is one sharp (F#), and the time signature is common time (C).

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- Vocal parts enter with the lyrics: "geth-er. Al-le - lu - ia, Al-le -"
- Organ accompaniment provides a harmonic foundation.

System 2:

- Vocal parts continue with: "Righteousness and peace have kiss - ed each oth-er. Al-le - lu - ia, Al-le -"
- Organ accompaniment continues with chords and moving lines.

System 3:

- Vocal parts conclude with: "lu - ia, Al-le - lu - ia, A - men, A -"
- Organ accompaniment provides a final harmonic setting.

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exhausted, and there is a lack of compositions strictly adapted to the whole course of the ecclesiastical year. J. S. Bach wrote a great variety; but the English of those that have been translated is hardly satisfactory, and has an exotic feeling which is uncomfortable and strained—the common lot of all translations. I was this year chairman of a committee invited by the Royal Academy of Music to adjudicate the annual prize for composition called the Lucas Medal. Five compositions of considerable length for chorus and orchestra (without solo voices) were sent in, any one of which I should have been proud to conduct. They exhibited a command of counterpoint, and a knowledge of choral and orchestral effect, of which the Academy may well be proud." After urging the formation of a Society for the Promotion of Church Music to help young composers, he concluded by some remarks on orchestras and the performance of oratorios in church. As to the latter, he pointed out that the libretti even of some of Handel's great compositions were unfit for the purpose. He also demurred to organ recitals. There was no one instrument so sublime in tone, and capable of such infinite variety, as the church organ; but it was because of its connection with the daily office of praise, that one would desire to guard its use; just as one would guard the church itself, as a building, from use for any other object than the worship of God. The organ should only be touched as an adjunct to this worship; and, if for the nonce it be used as a solo instrument, it must be made to conduce to true religious thought by the unvaried solemnity of its utterances. Many acute observations upon the present state of Church music were afterwards made by the Rev. E. H. Bickersteth, the Rev. Precentor Rogers (Durham), and Mr. William Rea (Organist of the Town Hall).

THE death of Mr. Arthur Herbert Jackson, which took place on September 27, has thrown quite a gloom over the Royal Academy of Music, of which institution he had been an earnest student, and at the time of his decease was a Professor of Harmony and Composition. Mr. Jackson was more than a student of promise, for he had already given to the world some important compositions, amongst which may be mentioned a Pianoforte Concerto, played by Miss Agnes Zimmermann at one of the Philharmonic Society's Concerts; a Violin Concerto, performed by M. Sainanton at the Orchestral Concerts given by Mr. Cowen; an Intermezzo for orchestra, played at the Alexandra Palace, under Mr. Weist Hill; an Overture, "The Bride of Abydos," introduced at the Promenade Concerts at Covent Garden by Mr. Cowen; besides some works heard for the first time at Brighton. At the Concerts of the Royal Academy he was also highly successful in an Overture and some chamber compositions. A Magnificat for voices and orchestra, two Masses for male voices, besides vocal and pianoforte solos, sufficiently proved his versatility as a composer whilst yet a student; and it must also be recorded that he won the Lucas medal for composition, besides the bronze and silver medals awarded at the annual examinations. He had, shortly before his death, finished a Cantata called "Jason and the Golden Fleece"; and considering that he was only twenty-nine years of age, we need scarcely say how bright a future has been suddenly blighted. Mr. Jackson was held in high estimation by all who knew him; and his fellow-students, as well as his fellow-professors, can amply attest how modestly and unassumingly he received the many proofs of success which he had so fairly won.

AFTER an unusual delay, the stewards of the recent Festival of the Three Choirs, held at Worcester, have had a final meeting for passing the accounts, and, contrary to general expectation, report a deficiency in the receipts, though a small one. The total cost of the Festival amounted to £4,582, and the total receipts from the sale of tickets and books to £4,517, leaving a deficiency of about £65, which the stewards have to make good. As the amount is so small, however, and the number of stewards so large (173) a call of 10s. each was all that was required, and the call was accordingly made. The total of receipts for the Clergy Widows and Orphan Charity amounted to £1,121 12s. 5d., which amount intact was ordered to be divided amongst the three dioceses in equal proportions as usual.

THE South London Choral Association, under the able direction of Mr. Leonard C. Venables, is rapidly spreading a love for high-class music in the district where it has been for so long located. Established in 1869 for the practice of vocal music by means of the Tonic Sol-fa notation, it has gradually advanced to its present high position. In the prospectus of the fourth season, 1881-82, it is announced that the concerts will be given in the new rooms of the South London Institute of Music, Surrey Masonic Hall, Camberwell. The first Concert, at which Weber's "Praise to Jehovah" was given, is noticed in our present number; and the other works promised during the season are Handel's "Judas Maccabaeus" and "Messiah," Sterndale Bennett's "Woman of Samaria," and Mendelssohn's unfinished opera "Loreley." At the South London Institute of Music, in connection with the Choral Association, instruction is given in every branch of music; and the Camberwell Choral Society for the practice of cantatas, glees, and part-songs has been also established. The Principal of the Institute and Conductor of the last-mentioned society is Mr. Venables.

THE Belfast Philharmonic Society announces the opening Concert of the eighth season, 1881-82, for Monday evening, the 7th inst., when Madame Marie Roze, Mdlle. Papritz (her first appearance in Belfast), Mr. Joseph Maas, and Signor Foli are engaged as vocalists, and M. le Chevalier Niedzielski as solo violinist. This concert will be given at St. Mary's Hall, and be limited to subscribers; but the other concerts will take place in the Ulster Hall, the programmes of which will include Handel's "Israel in Egypt," Haydn's "Spring" ("Seasons"), Mendelssohn's "Hymn of Praise," selections from Rossini's "William Tell" and Mackenzie's Cantata "The Bride," which was so successfully produced at the recent Worcester Festival. A collection of works of the most distinguished ancient and modern masters—the ancient compositions to be rendered *a capella*—will also be given in chronological order. The Conductor is Herr Adolf Beyschlag; honorary organist, Mr. John Shillington; accompanist, Herr Louis Werner, jun.; and leader of the orchestra, Mr. Henry Cohen.

HARVEST Thanksgiving Services were held at the Church of St. Edmund the King and Martyr, Lombard Street, on September 28, before a very large congregation. At the celebration of the Holy Communion Field's Communion Service in D was sung in its entirety. A midday service was held, when a sermon was preached by the Bishop of Bedford, the music consisting of Smart's Te Deum in F and Stainer's anthem, "Sing a song of praise." Evensong commenced with a Processional Hymn, the Magnificat and Nunc dimittis being Gadsby in D, and the anthem, "The Lord hath done great things for us" (Smart); and at the conclusion of the service Handel's "Hallelujah" Chorus was sung by the choir with the greatest precision. Miss Westrop presided at the organ with her usual ability. The musical arrangements were under the direction of Mr. C. E. Tutill, the choir-master. The services were repeated on the following Sunday, when the church was crowded both morning and evening.

THE Harvest Festival Service at St. Paul's, Avenue Road, Regent's Park, was held on Saturday, the 15th ult. The Canticles were sung to Stainer in A, and Mendelssohn's "Lauda Sion" was the anthem, the "Hallelujah" Chorus being also given. The two former were accompanied by Mr. Warwick Jordan, of St. Stephen's, Lewisham; and the latter and other portions of the Service by Mr. Carpenter, the organist of the church. After the service Mr. Warwick Jordan played Bach's Prelude and Fugue in C minor and the Fugue in D major. The Rev. J. W. Bennett, Vicar of the church, conducted the service, which was also accompanied by a very efficient string band.

A SERIES of Concerts, under the title of the Bermondsey Popular Entertainments (conducted by Mr. Stretton Swann), commenced in St. James's Schoolroom, Bermondsey, on the 10th ult. The artists were Miss Lizzie Reid, Miss Featherby, R.A.M., Mr. Hanson, Mr. Campbell, and Mrs. Campbell, R.A.M. (solo pianoforte), all of whom were highly successful. Mr. Stretton Swann was the accompanist.

THE seventeenth Concert (the opening night of the season) was given by the Victoria Glee Club on Saturday, the 8th ult., at Westminster Chambers, Victoria Street. The glees, madrigals, and part-songs were all well sung, many being encored. Messrs. Sexton, Bryant, Bishop, and Skinner took the quartets with much taste and refinement. Schumann's Grand Quintet in E flat at the opening of the second part was a great success, the executants being Dr. F. E. Gladstone at the piano; first violin, Mr. A. Pawle; second violin, Mr. J. Kitcat; tenor, Mr. T. Murby; violoncello, Mr. L. Wildman—all members of the Queen's band. The soloists on this occasion were Mr. W. Sexton, Mr. E. Bryant, and Mr. Egbert Roberts, each receiving an encore for his song. Dr. J. F. Bridge was present as President of the Club, and Dr. F. E. Gladstone as Chairman, supported by other eminent musicians. Mr. W. Sexton was the musical director and conductor.

DR. SPARK, of Leeds, gave an interesting musical lecture at the Bow and Bromley Institute on the 17th ult., on "English Glees and Part-Songs for Male Voices." He pleaded for a better recognition of native talent, and for a more general cultivation of glee-singing in the home. The glee was a native of England, and English people should preserve the traditions of the last generation in this regard. After listening to the most perfect of human instruments, we all recurred with never-failing satisfaction to the human voice, the organ not made with hands. Dr. Spark spoke of the glee as far superior in musical quality to many of the sickly ballads and flimsy opera choruses that are now sung. He drew an amusing picture of the convivial singing of our young men of to-day, and wished it could be improved. The Yorkshire St. Cecilia Quartet sang a number of illustrations very finely. There was a large and appreciative audience.

THE researches of Mr. Hipkins in the Palace at Potsdam, with the sanction of the Crown Princess of Germany, have resulted in the discovery of three early Silbermann pianos, which are identified with those on which John Sebastian Bach improvised before Frederick the Great. These are, we learn, all copies of the action invented by the Italian maker Cristofori—a circumstance which is considered to dispose of Silbermann's claims to the invention of the piano. A piano has also been discovered which is believed to be by Mozart's friend Stein, of Augsburg, besides two Schudi harpsichords—one dated 1766, and having solid silver keys. The bearing of these discoveries on the history of our musical instruments will be discussed by Mr. Hipkins in essays to be contributed by him to the "Encyclopædia Britannica" and Mr. Grove's "Dictionary of Music."

THE following is the award of Sir Julius Benedict, the adjudicator of the National Prizes offered for competition at the Local Examinations in Elementary Musical Knowledge at Trinity College, London, held on June 17 last:—

Of the papers sent for examination in the Junior Division, No. 1,647 is the best, and No. 380 is the next best. In the Senior Division I fear I cannot allow a first prize. No. 562 would be entitled to a second prize, and No. 298 to commendation, though the example of sequences is entirely wrong. Some of the definitions in the other papers are faulty also.—JULIUS BENEDICT.—October 7, 1881.

Since this award was made it has been ascertained that candidate No. 362, being over the age of twenty-one years, is prevented by the College regulations from taking the second National Prize in the Senior Division, which prize therefore now falls to candidate No. 298. The names of the successful candidates are Eleanor E. Wearing (1,647), Alice Maud Guppy (380), and Mary Cecilia Gray (298).

A SPECIAL Service was held at the Church of St. Augustine and St. Faith, Old Change, Watling Street, on the 6th ult. The music comprised "The Lord is my Shepherd" (Schubert), Magnificat and Nunc dimittis (Smart in B flat), "Be thou faithful unto death," "See what love," "Happy and blest" (Mendelssohn), and "The Daughter of Jairus" (Stainer). The singing throughout was good, especially the tenor solos, which were rendered with exquisite taste by Mr. A. B. Newth. Mr. Kempton and a few of the boys of the Cathedral choir ably assisted, Master Bartlett being the treble soloist. The accompaniments and voluntaries were admirably performed by Mr. Charles F. South, the organist and choirmaster.

THE Harvest Festival Service at St. Matthew's, New Kent Road, took place on Wednesday, September 28, and was attended by a crowded congregation, the sermon being preached by Bishop Piers Claughton. The choir of seventy voices rendered very efficiently Henry Smart's Magnificat and Nunc dimittis in B flat, and Dr. Wesley's fine anthem, "The wilderness," the solo parts being ably sustained by the Misses Webber and Carter, and Messrs. Cornwall, Webb, and Blofield. After the sermon Mr. Cornwall effectively sang "In splendour bright," the choir terminating the service with "The heavens are telling." The whole of the musical arrangements were under the direction of Mr. W. Taylor, the organist and choirmaster, who presided at the organ, playing as voluntary Handel's Second Organ Concerto.

WAGNER'S "Nibelungen-Tetralogy" will, it is positively stated, be produced in May next at Her Majesty's Theatre. Herr Angelo Neumann, the successful *impresario* of the recent performances of the "Ring" at Berlin, writes as follows to the Berlin *Musik-Welt*: "The 'Nibelungen' will commence on May 5, 1882, with Herr and Frau Vogl, Herren Niemann and Scaria, Frau Reicher-Kindermann, &c. I shall proceed to London this month (October) in order to make the final arrangements. On my return I shall visit Paris for the purpose of fixing the time of my 'Lohengrin' representations." We can only add the sincere hope that Herr Neumann will be successful in both these artistic enterprises, of which the last mentioned is doubtless, speaking comparatively, the bolder of the two.

THE Festival of the Guild of St. Luke the Evangelist was held at St. Paul's Cathedral on Tuesday evening, the 18th ult. The musical portion of the service (with the exception of the anthem) was Gregorian, and was rendered by the London Gregorian Association, under the direction of Mr. Warwick Jordan, who presided at the organ. Mr. Spenser Nottingham acted as Conductor, and the voices were reinforced by four brass instruments. The Rev. Montague Villiers preached an eloquent sermon, and after the offertory a Te Deum was given, the service being concluded with the singing of a processional hymn. Bach's Toccata and Fugue in D minor was played as a concluding voluntary.

ONE of the few Concerts which took place during the "dead season" was given at Marlborough Rooms by Messrs. Ascherberg, the piano manufacturers, for the purpose of introducing their instruments to the English public. They had secured the services of Herr and Frau Rappoldi, two eminent artists on their respective instruments. The lady well deserves the praise bestowed upon her by such high authorities as Bülow and Liszt. The programme included, among other pieces, Schumann's Sonata for violin and piano (Op. 121), and the E flat Pianoforte Concerto by Weber, with the accompaniment of a second pianoforte instead of the orchestra, performed on two Ascherberg grands.

THE Harvest Festival of St. John's Church, Walworth, was resumed on Sunday, the 16th ult. The anthem in the morning was "O give thanks unto the Lord" (E. A. Sydenham), and the Communion Service Woodward in E flat. In the evening the choir was augmented by a string band in connection with the church. The Magnificat and Nunc dimittis (Stainer in F), the anthem, "Ye shall dwell in the land" (Stainer), and the "Marche Romaine" (Gounod) and Mendelssohn's War March of the Priests ("Athalie"), were given with good effect, the former during the offertory and the latter as the concluding voluntary. Mr. J. E. Capel, organist and choirmaster, presided at the organ.

THE 153rd monthly Concert of the St. George's Glee Union was held at the Pimlico Rooms on Friday, the 7th ult. The soloists were Miss Kate Hardy, Miss Belval, Mr. Arthur Thomas, Mr. Theodore Distin, and Mr. F. R. Kinke. The programme included G. Fox's comic Cantata, "The Jackdaw of Rheims," Martin's "Meek twilight," Pinsuti's "In this hour of softened splendour," and several solos, all of which were very well received.—The handsome sum of £323 16s. 10d., being the net proceeds of the Garside Memorial Concert, has been duly handed over to Mrs. Garside as a mark of the Society's esteem for its late Conductor.

ON Tuesday, the 11th ult., a Concert was given by the South London Choral Association at the Surrey Masonic Hall, Camberwell, when Weber's Jubilee Cantata was performed, with Misses Marriott and Orridge, Mr. Hanson (of St. Paul's Cathedral) and Mr. James Budd as soloists. The members of the choir acquitted themselves admirably in some of the choruses, and the quartet and chorus, "Praise the Lord," was well rendered. The second part consisted of a miscellaneous selection, the choir singing some favourite part-songs with great spirit, and solos being contributed by all the above-named vocalists. Mr. W. H. Harper accompanied, and Mr. Venables conducted.

In the *Cheltenham Musical Society Record*, recently published, the attention of the members is especially called to the falling off in the number of subscribers to the Society; and it is said that if the Montpellier Rotunda is to be retained for the practices, and two subscription Concerts given on the same plan as heretofore, until the list of subscribers is materially augmented the Concerts must inevitably suffer as regards the accompaniments. Considering how excellent have been the performances of this association, we sincerely hope that the non-performing residents of Cheltenham will liberally respond to this appeal for encouragement and support.

ON Thursday evening, the 20th ult., a full Choral Service was held in St. Mark's Church, Camberwell, it being the Festival of the Harvest Thanksgiving. The ordinary choir was augmented by several gentlemen from neighbouring choirs. The Magnificat and Nunc dimittis were well sung to Banks's setting in E flat, and the anthem was Dr. Stainer's "Ye shall dwell in the land." After the blessing Sullivan's Te Deum in D was sung, the choir being grouped round the altar. Mr. Alfred Physick, the organist and choirmaster of the church, presided at the organ, and played as concluding voluntary Beethoven's "Hallelujah."

A HARVEST Home Concert was given on Thursday, the 13th ult., at Claremont Chapel Schoolroom, by some members and friends of the King's Cross Senior Band of Hope. Gounod's "Ave Maria" was the chief item in the programme. Songs were also given by Misses Ethel Harwood, F. Davies, and M. Tensh, Messrs. H. T. Probert, A. Probert and W. H. Mason, varied with a pianoforte solo by Miss Willcocks (who also accompanied during the evening), a duet for piano and harmonium, violin solos, and selections by the orchestra, all of which were well received by a numerous and appreciative audience.

THE members of the Norwood Choral Society gave a Concert in the Concert-room at the Crystal Palace on the evening of September 29. The soloists were Madame Clara West, Miss L. Robins, Mr. Michael Dwyer, and Mr. F. T. Wright (a pupil of the Conductor). Mr. F. Aldridge played a pianoforte solo, and Mr. A. J. Phassey a solo on the euphonium, which was highly appreciated. The concert closed with a performance of the "Macbeth" music. The precision of the choral singing was highly commendable, and great credit is due to Mr. Henry Dubber, who is a most painstaking and efficient Conductor.

THE Annual Harvest Thanksgiving Festival was celebrated in Christ Church, Mayfair, at evensong, on Wednesday, the 12th ult. The service was fully choral, and comprised Magnificat and Nunc dimittis (Barnby, in E), and two anthems by Sir John Goss, "O Praise the Lord of heaven" and "Fear not, O land." The music was carefully and correctly rendered, reflecting credit alike upon the organist and choirmaster, Mr. R. Stokoe, F.C.O., and the individual members of the choir. At the close of the service Mr. C. W. Pearce, Mus. Bac., Cantab., played a selection of organ music.

MR. T. B. BIRCH has organised a series of three orchestral Concerts at the Mechanics' Institution, Stockport, the first of which took place with much success on the 12th ult. As the performance of symphonies is rather the exception than the rule in Stockport, it is to be hoped that this feature in the programmes, and the general high character of the music selected, will prove sufficiently attractive to repay Mr. Birch for his earnest endeavours in the cause of art.

A VERY successful Concert was given by Madame Worrell at Angell Town Institution, Brixton, on Thursday evening, the 20th ult., before a crowded audience. Madame Worrell's solos, which were excellently rendered, were Mendelssohn's scena, "Infelice," and a new song by Mr. Charles E. Tinney, "Lost in the wood," the latter unanimously encored. The other artists were Mesdames Adeline Paget, Florence Winn, Bucknall-Eyre, Misses Matilda Roby, Marian Burton, Marie Newson, H. Dunbar Perkins (violin), Messrs. Henry Guy, Dalzell, Winn, C. E. Tinney, and James Budd. Mr. Turle Lee accompanied.

THE Harvest Festival at St. Barnabas, South Kensington, was held on Friday evening, the 14th, and Sunday, 16th ult. At the Sunday evening service a selection from the "Creation" was given, the solos by Messrs. Bell and Carter, of Westminster Abbey, and Masters Charlton and Luke, of the church choir, the accompaniments being played by a selected orchestra. The choruses were excellently rendered under the able conductorship of Mr. Baxter, of Westminster Abbey, the choirmaster; Mr. Frederick Holliday, the organist of the church, presiding at the organ.

HARVEST Thanksgiving Services were held at St. Thomas's Church, Elm Road, Camden Town, on Friday evening, the 7th, and on Sunday, the 9th ult. The music comprised the Te Deum (Stainer in A), Jubilate (Sullivan in D), Magnificat and Nunc dimittis (Parry Cole in D), anthems, "Praise ye the Lord for His goodness" (Garrett) and "Blessed be the Name of the Lord" (Gadsby). After each evening service Mr. J. Baptiste Calkin gave an organ Recital. The services were intoned by the Rev. Arthur Vaughan Colston, Curate of the church.

MISS MARIAN BURTON gave her first evening Concert at Angell Town Institution, Brixton, on Thursday, the 6th ult. The *beneficiaire* elicited warm manifestations of approval for each of her contributions, the principal of which was Gluck's recitative and air, "Che farò." The other artists were Madame Worrell, Misses Agnes Larkcom, Annie Matthews, Pauline Featherby, H. Dunbar Perkins (violin), Florence Danby (pianoforte), Messrs. Henry Guy, Arthur Thompson, W. Coates, F. Bevan, F. H. Horscroft, and Turle Lee (Conductor).

AT the last monthly Concert of the Grosvenor Choral Society, at the Grosvenor Hall on the 21st ult., Handel's "Acis and Galatea" was given. The soloists were Madame Adeline Paget, Mr. Henry Parkin, Mr. S. G. Miller, and Mr. Thurlay Beale. Miss Florence Hartley accompanied at the pianoforte, and Mr. D. Woodhouse at the harmonium. The work, which was well received by a crowded audience, was given under the direction of Mr. G. R. Egerton, the Conductor of the Society.

THE Harvest Thanksgiving Service at Christ Church, Westminster Road, was held on Wednesday evening, the 19th ult. The service was fully choral, and included Prout's Magnificat and Nunc dimittis in F, and Macfarren's anthem "And God said, Behold I have given you every herb." Before the Benediction Handel's "Hallelujah" Chorus was sung. The service was brought to a close by the organist (Mr. J. R. Griffiths) playing an Offertoire in F, by Wely. The service was repeated in its entirety on the following Sunday evening.

THE prospectus of the Wolverhampton Festival Choral Society announces that four Concerts will be given in the Agricultural Hall during the coming season, under the conductorship of Dr. C. Swinnerton Heap. The works to be performed are Sullivan's "Martyr of Antioch," Barnett's "Ancient Mariner," Handel's "Messiah," Mendelssohn's "St. Paul," Hummel's Septet, with a selection of part-songs, &c. Several eminent vocalists and instrumentalists are engaged; and the band and choir will number upwards of 250 performers.

MR. SINCLAIR DUNN, R.A.M., gave his entertainment entitled "The Songs of Britain" at the Upton Lecture Hall on the 18th ult., to a large audience. Mr. Dunn is not only a singer, but an excellent elocutionist, and both his songs and connecting matter were warmly received. Mrs. Curwen was the accompanist.

At a meeting of the Court of Common Council held on the 6th ult., on the motion of Mr. John Bath, it was unanimously agreed, "That the sum of £200 per annum be granted out of this City's cash to the deputation in relation to music, for exhibitions of such amounts as the deputation may see fit to grant to deserving pupils of the Guildhall School of Music, and that the said deputation be authorised to apply to the Livery Companies and other sources for donations for the same object."

THE Annual Harvest Festival was held at All Saints' Church, South Lambeth, on Friday evening, the 21st ult. The choral portion of the service was commendably given, and comprised Bunnett's Magnificat and Nunc dimittis in F; anthem, "O taste and see" (Goss); and the usual harvest hymns. The service was repeated on the following Sunday, with the addition of Barnby's "O Lord, how manifold." On each occasion Mr. W. H. Holmes ably presided at the organ.

A SERIES of six Ballad Concerts have been organised at the Royal Victoria Coffee Music Hall. The first took place on the 20th ult., under the personal direction of Mr. W. H. Cummings, who, together with a number of excellent artists, executed a popular programme to the great delight of the audience, which consisted very largely of veritable working-people. Four concerts follow, organised by Clement Hoey, Esq., and the sixth is under the direction of Miss Everett Green.

At the second examination at the University of Oxford for the degree of Bachelor in Music the following satisfied the examiners: Hubert Lamb, New College (and Pocklington); Edward Mills, New College (and St. John's College, Battersea, S.W.); Samuel Myerscough, Hertford College (and Cambridge House, Rochdale). The Examiners were: Sir F. A. Gore Ouseley, Bart., D. Mus., M.A., Christ Church, Professor; C. W. Corfe, D. Mus., Christ Church, Choragus; and E. G. Monk, D. Mus., Exeter College.

We understand that the vocal score of Wagner's latest dramatic work "Parsifal" is in the engravers' hands, and will be ready shortly after Christmas. The full score will appear later on, but hardly before the Bayreuth performance of the work. Messrs. Schott and Co., of Mayence and London, have acquired the copyright for all countries, and Mr. Corder's English translation will be added to the German original.

THE first of a series of monthly Concerts, which have been arranged for the ensuing season at the Lewisham and Lee Liberal Club, was given on the 19th ult. The vocalists were Madame L. Vernon, Mrs. A. W. Gedge, Mr. Douglas Vernon, Mr. E. Pierpoint, and Mr. Graham, all of whom acquitted themselves much to the satisfaction of the audience. Mr. Gedge played two violin solos, and Mr. H. V. Lewis presided at the piano.

ON September 29 a Concert was given in the Mission Room of St. Mary, Hornsey Rise, in aid of the various funds connected with the district. The vocalists were Miss Kate Drew, Miss Ellen Marchant, and Mr. James Budd, and a small amateur band performed some choice selections. The concert was under the direction of Mr. H. B. Gibbs, choir secretary of St. Mary's.

ENGLISH music-lovers, attached as they always are to artists who have laboured successfully for their delight during many years, will be glad to learn that Madame Lemmens-Sherrington has abandoned her purpose of immediately retiring from the profession, and that English music will for some time further have the benefit of her services.

MR. KUHE has announced his subscription Concerts at Brighton, the prospectus containing the names of Mesdames Nilsson, Marie Roze, Patey, Sterling; Messrs. Lloyd, Santley, Foli, and many others. Miss Kuhe's first Concert takes place on the 28th inst. Mr. Kuhe also announces arrangements on a larger scale than heretofore for his Annual Musical Festival of 1882.

A SERIES of four Concerts will be given by the Kilburn Musical Association, under the direction of Herr Adolph Gollmick, at the Town Hall, Kilburn, during the coming season; the first, on Wednesday, December 14, to be devoted to Handel's "Messiah."

MR. WALTER BACHE'S Pianoforte Recital takes place at St. James's Hall to-day. The programme is selected from the works of Beethoven and Liszt, and includes the latter master's "Mephisto-Walzer." Mr. Bache's next Orchestral Concert is announced for February or March, 1882, the programme consisting of Liszt's "Goethe-Marsch," "Mephisto-Walzer" and "Faust" Symphony.

A CONCERT was given on the 10th ult. at the Mission Room of St. Saviour's, Fitzroy Square. Solos were sung by Miss Filmore, Mrs. Frisby, Mr. Suter, and Mr. W. D. McLaren. Miss Nellie McEwen also contributed two songs with much effect. Several glees were well rendered by members of the choir of St. Edmund the King and Martyr, Lombard Street.

UNDER the title of the Civil Service Vocal Union, a small section of the late Civil Service Musical Society commenced a series of weekly rehearsals at Somerset House on the 18th ult. A room has been kindly placed at the members' disposal by the Commissioners of the Inland Revenue. Mr. J. H. Maunders acts as honorary conductor.

DR. W. H. STONE, of St. Thomas's Hospital, has accepted the post of Lecturer on Musical Acoustics at Trinity College, London, and has placed his collection of acoustical apparatus at the disposal of the College; to which loan Mr. Spottiswoode, F.R.S., has added his celebrated "Siren," by Koenig.

A PIANOFORTE and Violin Recital will be given by Miss Agnes Zimmermann and Herr Straus at the Town Hall, Oxford, on the 7th inst., and at Bristol on the 11th inst. The programme, which will be the same on both occasions, will be selected entirely from the works of the great masters.

A FAREWELL reception was given to Mrs. Osgood, on her departure for America, at the Marlborough Rooms on the 20th ult. At the Concert, which was the principal feature of the evening, Mrs. Osgood sang three unpublished songs by Mr. F. Cowen. There was a numerous attendance.

THE Harvest Festival Service took place at St. James's, Clerkenwell, on September 27. The musical feature of the service was a large selection from the "Creation," the solos sung by Miss Emily Paget, Mr. Paget, and Mr. Millward, and the choruses by a choir of fifty voices. Mr. James Robinson presided at the organ.

A CONCERT, under the direction of Mr. John Cross, was given at the Holborn Town Hall on the 18th ult., in aid of the fund being raised for the widow and orphans of Samuel Eagle, late Verger of St. Philip's, Clerkenwell. The programme was lengthy, and the various items were well received by a large audience.

A SETTING of the 61st Psalm, by Woldemar Bargiel, adapted to English words by the Rev. B. Webb, will be sung at St. Andrew's Church, Wells Street, at the Dedication Festival on St. Andrew's Day. This work was composed in celebration of the eighty-first birthday of the Emperor of Germany.

THE Auckland Musical Society announces that the weekly practices have now commenced for the season, and that at the first Concert, at the beginning of December, Sterndale Bennett's Cantata, "The May Queen," will be performed. All the Concerts will be on the same scale as heretofore, with full band, chorus, and soloists.

THE Harvest Thanksgiving Service at St. Jude's Church, South Kensington, took place on Sunday, the 9th ult. The service was Dr. Bunnett's Cantate and Deus misereatur, and the anthem Stainer's "Ye shall dwell in the land," which the choir rendered fairly well. Mr. D. Strong, the organist and choirmaster, ably presided at the organ.

MASTER BREWER has recently been giving some Organ Recitals at the Aquarium, Westminster, with much success. Amongst other compositions, he played Fugues by Bach, all Mendelssohn's organ works, and several of Handel's Concertos.

DR. STAINER was recently granted the freedom of the City, on his admission to the livery of the Musicians' Company.

THE London Church Choir Association will hold its Ninth Annual Festival in St. Paul's Cathedral on Thursday evening, the 3rd inst., when the Anthem composed for the Association by Mr. C. Villiers Stanford, and Dr. Stainer's Service in B flat, will be sung.

At the installation of the new Dean of Westminster to-day, the music will consist of a Service by Dr. Garrett, Thorne's Communion Service in E flat, and Dr. Bridge's anthem, "The Lord hath chosen Zion."

THE office of Conductor of the Northampton Choral Society has been accepted by Mr. Brook Sampson, Mus. Bac., Oxon.

THE Owl Club, in the prospectus of its eighth season, announces a series of twelve private performances of glees and madrigals at Cannon Street Hotel.

REVIEWS.

Novello's Music Primers. Edited by Dr. Stainer.

Double Counterpoint and Canon. By J. Frederick Bridge, Mus. Doc., Oxon.

[Novello, Ewer and Co.]

WE sincerely hope that all students desirous of availing themselves of the laws of Double Counterpoint, so ably laid down by Dr. Bridge in the Primer before us, will first become thoroughly acquainted with his previous work on simple Counterpoint, which also forms one of the valuable series of popular musical instruction-books issued by Messrs. Novello. The earnest study of the contrapuntal rules framed before the harmonic derivation of chords was known is assuredly one of the best preparations for that greater freedom which springs spontaneously from the advance of musical knowledge; and we are glad therefore to find our received modern authorities on the subject impressing upon pupils the positive necessity of working under those restrictions which have guided and controlled in their early studies all the great creative artists of the world. "An effort has been made," says Dr. Bridge in the preface to his book, "to avoid all useless and pedantic rules; but at the same time, for the student, rules are absolutely necessary until he has acquired the knowledge which will justify him in departing from the strict letter, while he is observing the spirit." Such an assurance as this from so accomplished a contrapuntist cannot but inspire confidence in his pupils, for they will feel that whatever may be the number of rules insisted upon, not one can be spared without detriment to the due elucidation of the subject. We are glad to find that our author confines his attention to Double Counterpoint in the octave, tenth and twelfth; for as he truly says, although occasionally instances of that in the ninth, eleventh, thirteenth and fourteenth may be met with, after the examples given these can be worked out by the student without guidance. In the preliminary rules we are told that, as the inversion of any interval within the octave can be discovered by referring to the number nine—"since each interval when added to its inversion will make up that number"—this method can be expanded to apply to inversion in other intervals, the principle being to add one to the number of the interval in which the inversion is to be made. This certainly appears a very simple and remarkably obvious system of finding what an interval will become by inversion, and yet we do not remember to have seen such rule given in any work on Double Counterpoint up to the present time. Before passing to Triple and Quadruple Counterpoint a chapter is devoted to "Added Thirds," respecting which some very excellent advice is given; and afterwards, so clearly and simply are the possible faults in writing counterpoint with three or four distinct subjects pointed out, that few pupils, with diligent study, would be likely to go astray. "Imitation," both strict and free, is fully explained; and the several chapters on the various forms of "Canon" may be said so thoroughly to exhaust the subject that the student, after carefully analysing the examples given in illustration of the explanations, may be fairly left to himself. The specimens of the "Polymorphous Canon" are particularly happy; and the final

chapter, headed "Hints to the Student," contains some valuable rules for the construction of this species of composition. It is impossible to speak too highly of the judicious manner in which the examples have been selected throughout the work. It is almost needless to say that very many have been taken from the works of John Sebastian Bach; but the various extracts from other composers, which in every case most aptly enforce some special point, are of the deepest interest, and may perhaps even have the effect of more strongly drawing the attention of the pupil to the compositions from which they are quoted. One especially we may mention from Beethoven's Sonata, Op. 25 (popularly known as the "Sonata Pastorale"), which is too often passed over by mere "finger pianists" without any thought of the passage being a really fine example of Double Counterpoint. Amongst the canons in the "Appendix," one written by Mendelssohn, in fulfilment of a jocular promise to Sir George Smart to compose a viola duet for their mutual performance, is here printed for the first time. It is an "infinite canon"; and in his letter to Sir George Smart the composer says: "You see in this manner it goes to eternity, and perhaps you would like to have the duet somewhat shorter." We cannot close Dr. Bridge's excellent book without awarding him the highest praise for the energy he has thrown into his task. It is easy enough to write a work on Double Counterpoint which shall be little more than a reproduction of the works which have preceded it; but our author, like a true artist, has dared in many places to hazard his own opinions, and to abide by the result. That the Primer will have an extensive sale we have no doubt, for solid musical study is now becoming rather the rule than the exception; and even those who believe that the various forms of Counterpoint should only be mastered as a means to an end, when they see to what a noble end it leads, can scarcely underestimate the vital importance of the means.

Summer Nights (Les Nuits d'Été). Six Songs by Théophile Gautier. Set to Music, with accompaniment for small Orchestra or Pianoforte, by Hector Berlioz (Op. 7). English version by Francis Hueffer.

[Novello, Ewer and Co.]

THE compositions of Hector Berlioz are now—thanks to the energy and perseverance of a few zealous pioneers in the cause—so rapidly growing in public estimation that we shall not rest content until all his works are before us; and when time shall have gauged their relative value, assuredly the charming group of songs now under notice must take high rank. Though not to be judged by any standard save that of excellence—for, like all this composer's writings, they follow no conventional model—the delicacy and melodiousness of the vocal phrases, and the excessive beauty of the instrumental figures which are woven in with the voice part must strongly commend them not only to singers, but to listeners. No. 1, "Villanelle," is an exquisitely simple but impassioned love song, with an obstinate quaver accompaniment in chords almost throughout, the unexpected changes of key giving much eloquence to the text. No. 2, "The spectre of the rose," has an elaborate accompaniment, the voice, in sympathetic broken phrases, relating the little poem upon which the song is founded with excellent effect. No. 3, "On the lagoon," is a pathetic lament in F minor, the conclusion of the song, on the dominant harmony, dying off on the word "Ah!" being a point of much interest. No. 4, "Absence," is a brief composition, but it is probable that in performance it may prove the most popular of the set; and Nos. 5 and 6, "The tomb: Moonlight," and "The unknown land," will well repay earnest study both with the vocalist and pianist. In the first the dragging three-crotchet accompaniment at the commencement well intensifies the feeling of the words; and in the second the tuneful character of the vocal part, although attended throughout by some complicated instrumental figures, is never weakened. We sincerely hope that the publication of this set of songs will prove that Berlioz could write purely vocal music when he felt so disposed. A good word must be said for the English version by Mr. Hueffer. It is no easy matter to translate Gautier's poetry, and to preserve sufficient sympathy with Berlioz' music, but this task has been well accomplished, and deserves recognition.

Ottaviano de Petrucci, da Fossombrone, inventore dei tipi mobili metallici della musica nel secolo XV, del professore D. Auguste Vernarecci, membro corrispondente dell' Istituto Germanico Archeologico.

[Fossombrone: Tipografia di F. Monacelli, 1881.]

THIS is not only a readable but also a very interesting book of nearly 200 pages. The life and labours of the so-called inventor of movable types for music-printing is a study which commends itself especially to these times, when endeavours are made by means of Caxton Exhibitions and other memorial meetings to recall the memory of the early pioneers in the art which has so pre-eminently benefited mankind at large. Petrucci's work was apparently almost unknown to our musical historians, Burney and Hawkins; but later writers have recognised its importance and value. Fétis, in his *Biographical Dictionary*, devotes several pages to the subject; and Anton Schmid, of Vienna, in 1845 published a book of 342 pages, in which the life and works of Petrucci were exhaustively, but not impartially nor discriminatingly, treated. The work now under review is much more concise. In the first chapter the author gives his reasons for undertaking to write a history of Petrucci; the second treats of the birth and education of the early music-printer, and special reference is made to the fact that Petrucci was born in the same year that Fust, the companion of Gutenberg, died. Chapter iii. is devoted to a consideration of the invention of Petrucci and his first essay in printing with movable types at Venice. It seems that though of noble birth he was a poor man, and would have found great difficulty in developing his projects but for the liberality and assistance of his wealthy friends, Amadeo Scotto and Nicholo di Raphael. The chapter concludes with a reprint of the curious preface from Petrucci's first work, the "Harmonice Musices Odhecaton," published in 1501, an elaborate description of which is given in the following chapter. The books published by Petrucci under the title "Le Frottole" are described in the fifth chapter, and the works which he printed after he left Venice and returned to his native town, Fossombrone, are fully spoken of in chapter vi. The remaining chapters—seven to eleven—detail Petrucci's return to Venice, and his other migrations. The Municipality of Venice had granted him exclusive privileges for twenty years at the commencement of his career as a printer, and Pope Leo X. gave him privileges for the space of fifteen years to print "books of florid-song, and tablatures for lute and organ." It seems, however, that, notwithstanding the limitation of the terms of the privilege, Petrucci found it to his advantage to print works not musical. This is not the place to describe the method or process employed by Petrucci; suffice it to say that it needed two operations of printing. The first gave an impression of the lines or music stave; the second added the notes. The result was beautiful, but probably its cost prevented its general adoption. It was, however, of the greatest use to the distinguished harmonists and contrapuntal writers of music of that age; and but for some such invention it is possible that the composition of figurative music would not have advanced and spread over the Continent with rapid strides. It is to be hoped that Vernarecci's work may find an English translator; it would be welcomed by many readers to whom at present the book is a sealed volume. In thanking the author for his welcome addition to the literature of music, we cannot help expressing a regret that he had not appended to his book a list, so far as known, of all the works issued by Petrucci, and of the dates of publication—a period extending from 1501 to 1523.

Nirwana: Orchesterfantasie in Ouverturenform. Von Hans von Bülow Op. 20. Partitur.

[München: Jos. Aibl.]

ALTHOUGH Dr. Hans von Bülow is in this country much better known as a pianist than a composer, he enjoys in the latter capacity considerable reputation on the continent, especially among musicians of the "modern German" school. We have several times seen the work now under notice in the programmes of concerts abroad; though we believe his "Sänger's Fluch" is the only important work from his pen which has yet been heard in London.

We approach the study of the "Nirwana" with the respect due to the composition of one of the most eminent,

and unquestionably one of the most gifted, of living artists. The work is of extreme complexity, and, even after repeated and careful study of the score, we despair of giving our readers any clear and intelligible idea of its character. The chief reason for this is that we take the work, though it is written in the form of an overture, to be essentially programme-music; and not the slightest clue is furnished us as to the nature of its programme. In one respect this may possibly be an advantage, because it compels us to consider the composition from the point of view of abstract music; yet we feel while reading it that there is some hidden meaning which we are unable to fathom, and which, if we only grasped it, would probably make much clear to us which now seems obscure.

We shall perhaps give the best general idea of the work by saying that in its style, its harmony, and especially its orchestration, it bears considerable affinity with the later works of Wagner, particularly the "Tristan und Isolde." This is chiefly noticeable in the predominance of chromatic harmonies, and the comparatively rare occurrence, we had almost said the studious avoidance, of perfect cadences. The work opens with a long introduction, Grave, occupying fifteen pages of the score, the chief subjects of which in a more or less changed form are found again in the succeeding Molto mosso. The general character of the music is restless, even stormy, though the composer is by no means unaware of the value of contrast, as we see from the charming second subject (Molto tranquillo, p. 36). But the quiet is but of short duration; and it is the constantly changing character of the music that impresses us with the belief that there must be some underlying programme. The whole work bears traces of the hand of a master, and the score is a most interesting study. It is very difficult for all concerned, both from the nature of the passages and the frequent changes in the time; but it is quite worthy of the attention of the conductors of our large orchestral associations.

Classical Gems. For the Pianoforte. Transcribed by Hermann Eisoldt. [Duncan Davison and Co.]

ANY music which will help to make pupils sing on the pianoforte must be of service; and transcriptions of good songs, therefore—provided only that they do not degenerate into finger display—should be always welcomed, not only for the useful practice which they enforce, but because they make young instrumentalists acquainted with the standard vocal works. In this set of three we have Haydn's "Mermaid's Song," Mozart's "Violet," and Beethoven's "Mignon's Song" ("Knowest thou the land?"). All of these, of course, do not lend themselves equally well to "arrangement" for an instrument; but Herr Eisoldt has acquitted himself of his task with much credit. It need scarcely be said that the pleasing accompaniment to the "Mermaid's Song," apart from the melodious character of the theme, will render this the most popular number of the three, but Mozart's beautiful vocal gem must also attract young players, and there is sufficient variety in Beethoven's well-known song to interest even those who hanker after "pretty" music. Very little fingering is marked, except in the "Mermaid's Song."

Nocturne Poétique. For the Pianoforte. By John Storer, Mus. Bac., Oxon. [Ashdown and Parry.]

WE have always been of opinion that the character of a piece should be determined by the music and not by the title. "Valse Sentimentale" and "Polka de Salon," for example, used as descriptive names for these compositions, cannot enhance the value of either in the slightest degree; and although in the piece before us we acknowledge that there is much poetical feeling, we care not that the author shall acknowledge this also by a declaration of the fact upon his title-page. Mr. Storer has based his Nocturne upon a melodious theme in G minor, and his second subject, in the tonic major, effectively contrasts with this, not only from the nature of the melody, but from the substitution of an arpeggio in quavers for a crotchet accompaniment. A little variety in the original theme on its return would have been desirable; but the conclusion of the piece is graceful, although we cannot see the reason for writing the final four bars in three lines merely because the arpeggio is taken with the left hand over the right.

Only the sound of a voice. Song. Words by Adelaide Procter. Music by Michael Watson. [Metzler and Co.]

MR. MICHAEL WATSON is a prolific composer, but he has produced nothing better than the song before us. If in the due colouring of the words he occasionally becomes a little restless in his modulations and figures of accompaniment he must be freely forgiven, not only on account of his artistic intentions, but because in every case the mere workmanship is skilful and thoroughly satisfactory. The opening phrase is extremely melodious, the chromatic progression on the words "tender and sweet and low" effective and well harmonised, the change to the triplet accompaniment in happy sympathy with the text, and the conclusion of the song expressive without exaggeration. The music is carefully written for the register of a contralto voice, and has been sung in public by Miss Orridge.

Our Island of love. Barcarole, for two voices. Words by Charles Searle. Music by Francesco Berger. [Moutrie and Son.]

A FLOWING and melodious theme, in 9-8 time, simply harmonised, is here set to some very harmless lines which we may fancy just such a lazy lover as we see floating down the stream on a hot summer evening might be supposed to sing to his fair companion. Under such circumstances we can scarcely expect that either poetry or music will be very exciting; but both are pleasing and refined enough to satisfy the majority of amateur vocalists.

FOREIGN NOTES.

THE seventieth anniversary of the birth of Franz Liszt, which occurred on the 22nd ult., was celebrated in various ways throughout the musical world, taking the form of musical ovals, congratulatory addresses by representative artistic bodies, or special articles, devoted to the career of this unique artist, in the public press. Were we to make even a brief reference to the more important of these manifestations of the esteem in which Liszt is universally held, we could do so only by the exclusion of all other matters from these columns. Suffice it to say that at Weimar—his former artistic home—the oratorio "St. Elizabeth" in the guise of a sacred opera, was given on the stage of the Hoftheater, on the 23rd ult. From Rome, where the pianist-composer is just now residing, a *Times* correspondent reports as follows, under date the 23rd ult.: "A charming musical fête, including the inauguration of the new Roman Quintet Society, was given yesterday afternoon at the Palazzo Caffarelli, in the Capitol, the residence of the German Ambassador, on the occasion of the seventieth birthday of the celebrated pianist and composer Liszt. Among the pieces given were a quintet for piano, two violins, viola, and violoncello, by his pupil Sgambati; and a fragment of a symphonic poem of his own composition, entitled "Le Berceau," for two violins and viola. The venerable artist was greeted with enthusiastic plaudits by the distinguished company with which the room was crammed, and for a long time after the concert was finished he stood surrounded by a crowd pressing forward to offer him their congratulations." The fragment of a symphonic poem here referred to, is doubtless the first movement of the composition inspired by a drawing from the pen of Michael von Zichy, to which allusion has been made previously in these columns.

A similar jubilee was celebrated on the 24th ult. in his native Germany, and more especially in his native town of Frankfurt, on the occasion of the seventieth birthday of Ferdinand Hiller, the veteran champion of the classical school in music, whose distinguished merits both as composer and orchestral leader, as well as his high personal character, have won for him the unqualified esteem of musicians and art-lovers throughout Europe—a fact which has but recently obtained fresh confirmation by the public ovations offered to him on the occasion of his visit to Barcelona.

Herr Xavier Scharwenka's newly founded Conservatorium was formally opened at Berlin on the 9th ult. with a

concert consisting exclusively of compositions by masters of the young institution, and likewise executed by them. Professor Jahns spoke an appropriate prologue, written by Carl Wittkowsky.

The season 1881-2 of the Leipzig Gewandhaus Concerts commenced on the 6th ult. We insert the programme in our usual appendix to these columns.

The authenticity of the manuscript of a posthumous opera by Donizetti, "Il Duca d'Alba," has been further confirmed by a Commission named by the Academic Council of the Milan Conservatoire, consisting of SS. Bazzini, Dominicelli, and Ponchielli. "The pieces of music," a *Times* correspondent writes, "that are entirely finished, or can be easily finished following the indications of the master, are eighteen in number, and consist of three airs and three choruses, four duets, two tertets, three complete pieces, and three dramatic scenes. The fourth act only is wanting in two important pieces. But, in spite of this, the great line traced by the master is so clear that the Commissioners are persuaded the 'Duca d'Alba' can be entrusted to safe and expert hands to be presented to the public as the indubitable work of Donizetti." The interesting manuscript has been purchased by the publisher, Francesco Lucca.

Operatic performances in the Flemish language have been instituted at Antwerp under the direction of M. Van der Ven, and were inaugurated on the 8th ult. with the "Wonderdochter" by Mertens. In the course of the season works by Benoît, Miry, Block, and other Belgian composers will likewise be produced, and the novel undertaking is likely to prove a very successful one.

Johannes Brahms, the *Wiener Abendzeitung* informs us, has recently played before a circle of intimate friends in the Austrian capital his latest composition, viz., a pianoforte concerto in B flat major, which is described as "a giant-opus, a veritable pianoforte-symphony in four movements, and, both as regards its formal dimensions and its grand artistic intentions, without a parallel in musical literature." Herr Ignaz Brüll, on the occasion referred to, supplied the orchestral part on a second pianoforte. The composer will shortly proceed to Meiningen for the purpose of rehearsing his new work with Hans von Bülow and his famous orchestra.

The pianoforte used by Carl Maria von Weber at his residence in Dresden has been bequeathed by the son of the great composer, Max Maria, to the Berlin Museum, where the interesting relic is now preserved.

Dr. Hugo Riemann, the eminent musical savant, has accepted a professorship at the Hamburg Conservatorium.

We extract the following from the Berlin *Musik-Welt*: At Wiesbaden, a new opera, "Cleopatra," by Freudenberg, the director of the Conservatorium of that town, is shortly to be produced. This is the fifteenth "Cleopatra" composer. The fourteen preceding operas with the same subject and title were composed by Castrovallari (1662), Graun (1742), Monza (1776), Anfossi (1778), Danzi (1779), Cimarosa (1790), Guglielmi (1798), Weigl (1807), Paër (1809), Nasolini (1813), Combi (1842), Truhn (1853), Maistre and Rossi (1876).

Arrigo Boito's "Mefistofele" will be produced for the first time, at the Imperial Opera of Vienna, in February next, with Madame Lucca in the part of *Margarita*.

A very successful revival of Gluck's opera "Armida" took place on the 13th ult., at the Dresden Hoftheater, under the direction of Capellmeister Schuch.

Swedish papers are full of reports and anecdotes of the enthusiastic reception accorded to Madame Christine Nilsson on the occasion of her recent visit to her native town of Christianstad. Crowds of people met the *prima donna* wherever she went, flags being displayed from numerous houses, and no kind of demonstration was omitted which could tend to show how proud the people of Christianstad are of their gifted countrywoman. As an instance of the latter fact may be mentioned the religious care with which the wooden gate, some little distance outside the town, in the roadway, had been preserved, which, when a little girl, Christine Nilsson had been in the habit of opening for passing vehicles, in order to gain a few pence towards the purchase of a much-coveted violin.

With reference to a controversy recently set on foot in the musical world, the Leipzig *Signale* remarks ironically: "Mozart's Requiem is said to have been only just discovered; search is made after a symphony, by Franz Schubert, as yet unknown. And now it is asked, what has become of a tenth symphony and a second oratorio by Beethoven? The symphony, as is well known, was bespoken and paid for in advance by the London Philharmonic Society (Beethoven sent his Ninth in its stead, after its first performance at Vienna); the oratorio had been asked for by the *Gesellschaft der Musikfreunde* in Vienna, and likewise paid beforehand: ergo, where are the two works?—R.S.V.P."

We read in *Le Ménestrel*: "M. Dupin, better known by the name of Père Dupin, the Nestor among dramatic authors (ninety-four years of age), has just completed a comic opera, entitled 'Ploch le Soldat,' to which M. Marietti will write the music."

The new season of the Paris Concerts Populaires, as well as of the Concerts de l'Association Artistique (Châtelet), commenced on the 16th ult., as will be seen by the respective programmes appended to these columns.

A new opera by the maestro Cortesi, entitled "L'Amico di casa," recently represented at the Theatre Nicolini, at Florence, under the direction of Signor Marino Mancinelli, has met with great success.

The death is announced of Richard Wüerst, a pupil of Mendelssohn, and well known in Germany as a composer of numerous operas, symphonies, and minor compositions. He was also a member of the Royal Academy of Arts at Berlin. Among his pupils may be named Xaver Scharwenka and Heinrich Hofmann. Wüerst died suddenly on the 9th ult., at Berlin, at the age of fifty-seven.

We subjoin, as usual, the programmes of concerts* recently given at some of the leading institutions abroad:—

Paris.—Concert Populaire (October 16): "L'Abandonnée," Symphony (Haydn); Danse Persane (Guiraud); Scotch Symphony (Mendelssohn); Rapsodie Hongroise (Liszt); Overture, "Flying Dutchman" (Wagner); Châtelet Concert (October 16): Overture, "Benvenuto Cellini" (Berlioz); Symphony, B minor (Schubert); First Piano-forte Concerto (Beethoven); First Suite d'Orchestre (Massenet); Rapsodie Hongroise (Liszt); Overture, "Oberon" (Weber). Inauguration of the Nouveaux Concerts of M. Lamoureux (October 23): Symphony, No. 7 (Beethoven); Air from "Oedipe à Colone" (Sacchini); Duet from "Beatrice et Benedict" (Berlioz); Concerto for two oboes and string orchestra (Handel); Air from "Telemaco" (Gluck); Duo, "L'Amant de l'Amant" (Cimarosa); Overture, "Carnaval Romain" (Berlioz). Concert Populaire (October 23): Pastoral Symphony (Beethoven); Airs de ballet from "Le Démon" (Rubinstein); Fragments from "L'Enlèvement au Sérail" (Mozart). Châtelet Concert (October 23): Italian Symphony (Mendelssohn); Septet for piano-forte, trumpet, and strings (Saint-Saëns); Scene (Venusberg) from "Tannhäuser" (Wagner); Violin Concerto (Rode); Funeral March from "Hamlet" (Berlioz); Overture, "Freischütz" (Weber). Leipzig.—Gewandhaus Concert (October 6): First Overture (Volkmann); Prelude and Fugue, E minor (Mendelssohn); Piano-forte Concerto, No. 2 (Scharwenka); "Ricordanza" (Liszt); Pastoral Symphony (Beethoven); Vocal soli (Weber, Kirchner, Hartmann, Schumann). Gewandhaus Concert (October 13): Overture, "Genoveva" (Schumann); Violin Concerto (Gade); Violin Sonata, A major (Handel); Symphony, No. 2 (Brahms); Vocal soli (Handel, Schubert, Reinecke). Concert of the Leipzig Branch of the Deutscher Musikverein (October 30): Oratorio, "Christus" (Liszt), by the Riedelsche Gesangsverein and the Gewandhaus Orchestra.

Cologne.—Concert at the Gürzenich, in aid of the Orchestral Fund (October 6): Overture, "Friedensfeier" (Reinecke); Violin Concerto, Op. 56 (Gade); Two numbers from Serenade for string orchestra (Volkmann); "Schon Ellen," Ballad for soli, chorus, and orchestra (Bruch); Norwegian Rhapsody, No. 4, for orchestra (Svendsen); Réverie for violin and piano-forte (Vieuxtemps); Scene, "Jeanne d'Arc" for soprano, orchestra, and harp (Liszt); Kaiser-marsch (Wagner); Vocal soli (Grieg, Schumann). Concert of the Kölner Männer-gesangsverein (October 15): Choral pieces (Kreutzer, Weber, Köllen, Mendelssohn, Koschat, Wilhelm, Goldmark, Bruch); Violin Concerto, Op. 37 (Vieuxtemps); Vocal soli (Gounod, Corneille, Taubert, Dorn); Violin solos (Wieniawski, Brahms-Jochheim); Cantata for male chorus, baritone solo, and boys' voices, "Des Domes Vollendung" (De Lange).

Baden-Baden.—Concert of the Cur-Comité (October 3): Overture, "Euryanthe" (Weber); Symphonie Espagnole (Lalo); Réverie and Scherzando for Violin (Marsick); Danse Hongroise (Sarasate); Kaiser-marsch (Wagner); Vocal soli. Symphony Concert of Herr Koennemann (October 14): Symphony, No. 6 (Haydn); Violoncello Concerto (Goltermann); Prelude to Act V, of "König Manfred" (Reinecke); "Waldvechen" from "Siegfried" (Wagner); Prelude from Violin Sonata, No. 6 (Bach); Overture, "Medea" (Cherubini). Liszt-Concert by the Cur-Comité (October 22): "Les Préludes," symphonic poem for orchestra; Piano-forte Concerto, No. 1, "Mephisto" Walzer for orchestra; Concert-Paraphrase of Sestet from "Lucia," for piano-forte; Hungarian Rhapsody, No. 1, for orchestra; Vocal soli (Liszt).

* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.

CORRESPONDENCE.

MALE VOICE CHOIRS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—As a person deeply interested in music, I feel that one of its component parts is ignored in London, when I find the absence of a grand and firmly established chorus of Male Voices, capable of producing the great works written expressly for them, with satisfaction and delight to themselves and their audiences.

Knowing the very happy results attainable by such an organisation, from a membership in the "Apollo Club" of Boston, Mass., U.S.A., which has had unwonted prosperity during the first ten years of its existence, I think I may uphold what I am about to say on this subject.

The formation of this club, and the manner in which it has been so successfully carried on, should be of the first importance to those interested, and I shall therefore confine myself to these points.

For a number of years previous to 1870, Messrs. Chickering and Sons, whose pianos are known the world over, gave the use of their hall to a number of gentlemen, professional and amateur, who formed what was known as the Chickering Club, their object being to practise male part-songs and glees, very wisely eschewing the heavier works. They gave chamber-concerts to invited friends at intervals during the season, and the great pleasure they afforded, coupled with a desire to attempt greater things, gave rise to the idea of forming the "Apollo Club."

The leaders selected the members, called active or singing members, from the best talent in the city, and always endeavoured to have a goodly number of first tenors, keeping the other parts as much as possible small in numbers, so as to make a well-balanced chorus. The club now numbers about eighty members, nearly twenty-five of whom are first tenors. It is supported by subscribers, who are admitted as associate members upon an annual payment of £3 each, which entitles them to four tickets to each of six concerts given in the season, besides admission to rehearsals.

The associate membership is limited to 500, and, to show the eagerness to join, I need only state that there are upwards of 400 names on the list, of persons awaiting admission into the place of any who may withdraw.

The concerts are given in the Boston Music Hall or the Tremont Temple, each having a seating capacity of within 2,500. No matter how inclement the weather there is never a vacant seat, and the reception which the *élite* of Boston gives to its favourite club is most enthusiastic.

It is found that the yearly income is £1,500. This is devoted to the expense of hiring a fine hall for rehearsals and a suite of rooms for its active members, nicely furnished and adapted to their comfort, while the walls are hung with choice paintings and engravings. Still more is spent in acquiring and publishing new music for the exclusive use of the club, and the balance is placed in a fund which, when it shall have reached a proper amount, will be devoted to building a hall for the use of the club, and, without doubt, for the general good of music, since the leading spirits are those who have made Boston the London of America in Oratorio and the English School, the Milan in Italian Music, and who are the closest adherents to and admirers of the works of the best composers in Germany and France.

The leading position which the "Apollo Club" holds in Boston shows the fallacy of an argument which endeavours to prove the impossibility of maintaining male choruses without being detrimental to those of mixed voices.

The scarcity of first tenors is also urged as a powerful obstruction. Let the call go forth, and the number of applicants, although perhaps not large, will be more than adequate.

I sincerely hope that some steps may be taken to form in London the finest Male Chorus in the world.

Yours faithfully,

GEORGE D. W. LENNON.

43, Gordon Square, W.C., October 13, 1881.

COLLEGE OF ORGANISTS.—CONFERENCE ON ORGAN CONSTRUCTION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Permit me briefly to answer your correspondents writing upon the proceedings of the recent Organ Conference. I may point out to one of the writers that the principle which suggests that composition pedals applied to the great should act upon corresponding combinations of the pedal organ, seems to be dictated by the fact that the tone gradations of the great organ call for greater and more varied degrees of pedal power than is ever necessitated in the employment of the other manuals. The position of "C under C" is based upon considerations bearing upon the mental associations in connection with C as a convenient theoretical and not inconvenient practical centre; not affecting the use of high pitched solo stops on the pedals, which would not be likely to be confined to the use of the upper three or four notes. Radiation has been generally and emphatically condemned; but the lengthening of the extreme short keys of the pedals would bring them better within reach, without introducing the disturbing and changeable distances characteristic of the fully radiating pedal-board. One balanced swell pedal and the use of the notched rod were duly considered; but so far no inventions in these directions seem to have claimed the position of being accepted as in every way satisfactory.

The Council of the College of Organists are anxious to advance every invention which can be thoroughly proved to be of real service to the player. If the correspondent to whom I have already alluded, has any definite proposals with regard to the improvement of the pedal-board, the College Council will be glad to know of them. The resolutions and recommendations were framed, after much anxious thought, in a moderate and in no sense dictatorial spirit. The gentlemen who assisted at the conference and the Council of the College alike desired to advance the art of organ-building, while claiming for the player, what has been secured for the pianist, such points of uniformity as will provide a measure at least of certainty and comfort. The reasonable, practical, and moderate character of this programme, has already secured a sufficient acceptance, to reward the labours of those who took an earnest and active interest in the questions at issue.—Yours very sincerely,

College of Organists.

E. H. TURPIN.

THE FIRST DULCIANA.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I read in Mr. E. J. Hopkins's admirable article on the Organ, in Grove's "Dictionary," page 597: "The Lynn organ is the first that contained a dulciana" (1754).

In Walbran's "Guide to Ripon," page 63, I read: "The organ above this screen usurped, in 1833, the place of one constructed on the spot by Gerald (Gerhard?) Schmidt in 1695-6, and accounted one of the sweetest-toned in the kingdom. . . . The whole of its choir organ, comprehending the open and stop diapason (really a rohrflute), principal dulciana, and flute, are, however, fortunately retained in the present instrument, which was built by Booth, of Leeds."

Mr. Booth's organ has since been replaced by a splendid instrument by Messrs. T. C. Lewis and Co., but the dulciana is retained.

I may say that in our parish register there is an entry recording the baptism of a child of "Gerhard Schmidt, Organ Builder"; and further, that the stopped diapason of the great organ (retained as a flute bass on the pedal) is of oak, of which wood I believe Father Schmidt was accustomed to make his pipes.

Mr. Edwards, in his work on the Organ, says: "The old organ in Ripon Cathedral is supposed to have been by this maker" (Schnetzler), but I cannot hear of any evidence of this. The presence of the dulciana alone seems to have led to the conclusion.

I may mention that the dulciana is of very small scale and has a "beard."

The sound-board on which the dulciana stood is destroyed. It was retained in Booth's organ, and showed no sign of having been enlarged.

It would be very interesting to ascertain whether this dulciana of ours is really Schmidt's, and I shall have much pleasure in showing the stop to any one who may be able to decide it.—Believe me, yours very truly,

EDWIN J. CROW,

Organist of Ripon.

Ripon, Sept. 24, 1881.

BENEDICT'S "LIFE OF WEBER."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—My attention has been drawn to a notice on Sir Julius Benedict's "Life of Weber," contained in the April number of this year of your esteemed Journal, wherein the following passage occurs:—

"The appended catalogue of Weber's works is valuable to the English reader because containing translations of *Otto Jahn's* descriptive and critical observations upon each Opus. This alone is worth more than the price charged for the entire book."

These remarks would be flattering enough for the late Otto Jahn the famous biographer of Mozart, assuming that he had ever written anything of importance concerning Weber's works. Such, however, has not been the case; and my own modest work on the subject being most likely unknown to the writer of the notice in question, the mistake of confounding my name with that of Otto Jahn was but natural, although it might have been avoided by a reference to Sir Julius's volume itself.

The repeated and kindly mention you have made in your columns of my "Carl Maria von Weber in seinen Werken" encourages me to hope that you will give publicity to these lines, intended as they are merely to remove a misapprehension which, having been published in your widely read journal, assumes an importance it would not otherwise possess.—I am, dear sir, yours faithfully,

FRIEDRICH WILHELM JÄHNIS,

Professor Royal C.C.

[The writer of the notice cannot plead guilty to ignorance of Professor Jähnis's valuable work on Weber. His mistake, therefore, was not "natural," and he accepts the full penalty due to haste and inadvertence.—Ed. M. T.]

TO CORRESPONDENTS.

* * Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

A MIDDLE-CLASS IGNORAMUS.—We should have been happy to insert your letter had not the subject of it been often commented upon in our columns.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collected from the local papers or supplied to us by correspondents.

ALDWICK.—A Festival Service was held in the Parish Church (St. Michael's) on September 29, when Dr. Armes's sacred Cantata, *St. John the Evangelist*, was given by the choir, together with that of St. James's Church, Morpeth, and a few amateurs, numbering about ninety voices. The choruses were sung with great precision, and the solo numbers were most ably rendered by Mrs. Metcalfe, Miss Cockburn, Miss Wright, Messrs. Moir, Common, McClellan, Egdeall, McDowell, Strafford, and Orange, all amateurs. Much of the success was due to the Rev. J. Powell Metcalfe, who conducted. Mr. C. S. Wise, Organist of the church, accompanied skilfully, and played as voluntaries an Andante of Smart's and Mendelssohn's First Sonata.

ASHTON-UNDER-LYNE.—On Tuesday evening, the 11th ult., a popular Concert was given in the Queen Collee Tavern, Stamford Street, by Mr. J. Greaves's Concert Party, which consisted of the Misses Dodd and Messrs. Wyld, Springthorpe, Greaves, Fennell, and McKay. Solo flautist, Mr. Tom Smith. The programme contained some excellent pieces, which were all well given. Mr. J. Greaves accompanied.

BACTON, SUFFOLK.—On Sunday, the 9th ult., Harvest Thanksgiving Services were celebrated in the Parish Church (St. Mary) and continued throughout the week, the usual hymns from "Ancient and Modern" were sung, the Responses were the Norwich use, and the Psalms and Canticles were sung from the "Cathedral Psalter," which the Organist, Mr. J. Marsh, successfully introduced. This is the only surplised choir for some miles round, and a good choral service is very much appreciated.

BAGSHOT.—The Harvest Thanksgiving was held at the Parish Church on Sunday, the 16th ult. There was a full congregation, including their Royal Highnesses the Duke and Duchess of Connaught. Appropriate sermons were preached by the Rev. Canon McCall, the service being intoned by the Vicar. Special psalms were sung to chants by Dupuis and Battishill. The anthem "Ye shall dwell in the land" (Stainer), "The strain upraise" (Sullivan), Merbecke's Nicene Creed, and appropriate hymns were also performed, the solos being well rendered by Mr. Sears and Master Cave. The volunteers were selected from the works of Mendelssohn, Smart, Elvey, Lefebvre-Wely, &c.

BATH.—A new organ, erected by Messrs. Clarke and Son, organ-builders, of this city, was opened on the 5th ult. at Timsbury Wesleyan Chapel by Mr. J. Foote, Organist of Christ Church. A short service was held, when the Rev. W. Nicholson delivered an eloquent and impressive address, in the course of which he complimented the organ-builder and the organist on the manner in which both had carried out their respective duties. In the afternoon a few anthems varied the programme, and were rendered effectively by the Misses Winckworth and Messrs. J. and W. Winckworth. In the evening Mr. J. Foote gave a Recital.

BIRMINGHAM.—The fifty-second Saturday Evening Cheap Popular Concert was given in the Town Hall on the 8th ult., with a result, artistically and commercially, which must be most encouraging to the promoters of these excellent concerts. 3,218 persons paid for admission: one of the largest audiences ever assembled at a concert. Miss Evelyn Bawtree, Madame Edwin Frith, Mr. Arthur Wilmet, and Mr. Edwin Frith were the vocalists. The instrumentalists decidedly carried off the honours of the evening, Mdlle. Marie Brunelle (solo piano) and Mdlle. Hélène de Lisle (solo violin) creating a marked effect.

BOURNE, LINCOLNSHIRE.—A Violin and Pianoforte Recital was given on the 15th ult. in the Assembly Rooms, Angel Hotel, by Messrs. Bertolle and Lewis, assisted by Mr. F. Cuny, vocalist. The programme was selected from the works of Beethoven, Schubert, Mozart, Schumann, Gounod, &c. The Recital was well attended and highly successful.

BRADFORD.—On the occasion of the Harvest Thanksgiving Service at St. Mary Magdalene's Church, Handel's *Dettingen Te Deum* was given by a powerful chorus, selected from the Festival Choral Society, and a band of twenty performers. The choruses were well sung, and the solos ably rendered by Mr. W. Emsley. Mr. W. Paley played the trumpet obbligato, Mr. F. A. Sewell presided at the organ, and Mr. G. F. Sewell conducted.

BRIDGWATER.—The Harvest Festival Services have been highly successful, and the rendering of the music met with general appreciation. The choirs of St. Mary's and St. John's Churches, under the direction of their respective Organists, Mr. Lavington and Mr. Garton, were effective, and the volunteers were listened to with much interest. The Choral Association (under the direction of Mr. C. Lavington) have *Lauda Sion* in rehearsal for the opening Concert of the coming season.

BRISTOL.—On Monday, September 26, Mr. George Riseley gave the first Concert of the fifth season of the Monday Popular Concerts, originated by him, at the Colston Hall. Notwithstanding the high character of the Concerts in past seasons, the excellence of the programmes, and the efficient orchestra, it is announced that the concerts have not been of a remunerative character; but the energetic Conductor has again come forward at the risk of further pecuniary loss, and it is to be hoped that his efforts to provide music of the highest class at regular intervals will be more appreciated in the future. The programme, which was admirably rendered, included Gade's Symphony in B flat (No. 4, Op. 20); the Overtures, "A calm sea and prosperous voyage" (Op. 27, Mendelssohn), *Oberon* (Weber), and *Le Médecin malgré Lui* (Gounod), and Mr. F. H. Cowen's *suite de ballet*, "The Language of the Flowers," a new work which was looked forward to with interest, and its graceful and artistic character acknowledged. Madame Florence Winn and Mr. George Cox were the vocalists. Mendelssohn's War March of the Priests (*Athalie*) closed a most enjoyable concert. Mr. A. W. Waite was leader of the band, and Mr. Riseley conducted. —On Monday, the 10th ult., the second Concert of the same series was given in the Colston Hall, and was very largely patronised. On this occasion the principal items in the programme were Beethoven's Symphony (No. 5) in C minor, Weber's Overture to *Euryanthe*, Rossini's Overture to *Siege of Corinth*, and Wagner's Overture to *Tannhäuser*. Gounod's "Funeral March of a Marionette," Boccherini's Minuet in A major for muted strings, and Meyerbeer's Coronation March (*Le Prophète*), were also included in the programme. The vocalists were Madame Evans-Warwick, and Mr. C. Fredericks. Mr. Waite led the band, and Mr. Riseley conducted.

CHURCH ON SEPTEMBER 29.—The usual choir of the church was augmented by the choirs of Christ Church, Broad Street, and St. Peter's, Peter Street, numbering altogether sixty voices. The service was Goss in A (unison), and the anthem, "Behold I have given you every herb bearing seed," specially written for the occasion by Mr. William Fear Dyser, the Organist and Choirmaster of St. Nicholas, the words being selected from various passages of Scripture by the Rev. J. G. Alford, M.A., Vicar. The solos were sung by the members of St. Nicholas' choir. After the service was held at St. Nicholas' anthem, Ambrose M. Foster, of Wilton, near Taunton, Dr. Stainer's anthem "O clap your hands" was sung, the quartet being taken by the members of Christ Church. Mr. Brookes, Organist and Choirmaster of St. Peter's and lay-vicar of the Cathedral, conducted the service. The offertory was for the Church Missionary Society. —A Union of twenty-eight Congregational and Baptist Choirs of the city has recently been formed. The inaugural meeting was held in Brunswick Chapel, when

Mr. J. Spencer Curwen, of London, gave an address. The Mayor was prevented by indisposition from attending.

BURY ST. EDMUNDS.—On September 29, an organ, built by Messrs. Norman, of Norwich, for the Northgate Congregational Church, was opened by Dr. Bunnett (Norwich). The choir sang Jackson's *Te Deum*, which was followed by a Recital by Dr. Bunnett. —The Harvest Thanksgiving Services in connection with St. Mary's Church were held on the 2nd ult. At the morning service, Dykes's *Te Deum* in F and Winchester's *Benedictus* in F were given by the choir of the church, numbering fifty voices. A special feature in the evening service was the anthem "Thou, O God," composed by the Organist and Choirmaster, Mr. T. B. Richardson, which was rendered in a very efficient manner, Masters Richardson and Tozer and Mr. Frederic Pattle taking the solos. The Rev. A. W. Snape, M.A., preached the sermons. The concluding voluntary consisted of a selection from the *Creation*, excellently played by Mr. T. B. Richardson.

CARDIFF.—Organ Recitals have been given by Mr. R. M. Atkins in the Drect Hall, upon a very fine three-manual organ, built by Brindley and Foster, of Sheffield, and Concerts every day by the leading professional men of the town, during the Fine Art Exhibition. Mr. G. F. Davies with his excellent band has occupied three evenings; Mr. Frost gave two admirable Concerts; Mr. Walter Scott, three evening and one morning performance, when Schubert's *Song of Miriam* was well performed, Mr. E. H. Turpin accompanying in a masterly manner. Mr. F. Atkins, Mus. Bac., gave six concerts, chiefly of chamber-music, at one of which his son, a boy of ten years, played solos on the grand organ, and accompanied Miss Gertrude Lewis, K.A.M., in one of her songs. Three excellent Concerts were given by the Choral Society, conducted by Mr. D. C. Davies. Two by the Blue Ribbon Choir, led by Mr. Jacob Davies; one by the Newport Choral Society; one by Carado's Choir; two by Mrs. Righton; an excellent glee and madrigal concert by Mr. C. S. Mann, led by Mr. Morgan Edwards; and two by Mr. Atkins, the appointed Organist of the Exhibition. Mr. C. J. Frost, of London, specially engaged, gave an excellent Organ Recital. Mr. E. H. Turpin, also specially engaged, gave two admirable and well-appreciated Recitals on the organ. The St. Andrew's Choir, conducted by Mr. S. Aiken, gave some well-selected vocal part music. Altogether the Concerts have been most attractive, and it is hoped that about £3,000 will be realised for the object for which it was intended—namely, that of having a Fine Art Gallery connected with the Free Library.

COLNBROOK, NEAR WINDSOR.—The Colnbrook Choral Society's first Concert of the season took place in the Public Rooms on Wednesday, the 5th ult. The programme consisted of instrumental music from the compositions of Schubert and Mozart, and vocal selections from Handel, Spohr, Dr. Crotch, Dr. Callcott, Dr. Greene, Novello, Rimbaud, &c. Mr. Richard Ratcliff conducted.

COVENTRY.—*Eljah* was sung in St. Michael's Church at a special Service on Thursday evening, the 20th ult. A performance of *The Messiah* some time previously having proved somewhat unsatisfactory, owing to the chorus being located in the choir-stalls and the band in the centre, a temporary orchestra was on this occasion erected across the middle of the chancel, and answered admirably. The band and chorus, conducted by Mr. Arthur Trickett, F.C.O., numbered upwards of 150, and the solos were sustained by Mrs. Mason, Miss Chatterton, Mr. Kenningham, and Mr. Bridson.

DELPH.—The Saddleworth Amateur Choral Society opened its season (1881-82) on Saturday, the 15th ult., in the Wesleyan School. The principal artists were Mr. De Jong, solo flute; Mr. J. Wadsworth, solo clarinet; and Mr. J. C. Whitehead, F.C.O., solo pianoforte and accompanist. Vocalists, Miss Mellor and Mr. Howard Lees. Mr. De Jong was encored for his excellent performance on the flute, and Mr. Whitehead's solos were warmly applauded. Miss Mellor sang "The Lost Chord" and "Did me discourse," and Mr. Howard Lees made his first appearance at these Concerts, and sang "Arm, arm, ye brave" (Handel) and "I fear no foe" (Pinsuti). The band and chorus of the Society, numbering upwards of eighty performers, gave selections from Handel's *Acis and Galatea* and *Alexander's Feast* with good effect, the singing of the Choir being also much admired. Mr. C. Wood led the band, Mr. C. W. Cave presided at the piano, and Mr. F. T. Whitehead officiated as Conductor.

EALING.—The Harvest Thanksgiving Festival was celebrated in Christ Church on Thursday evening, September 29, the choir being joined by that of the Mission Church of St. Saviour's. Eldon's Service in C was sung to the Canticles, and an anthem by Sydenham, "O give thanks unto the Lord," was most effectively rendered. Dykes's hymn, "A sower went forth sowing," was impressively given before the sermon, and the "Gloria" from Mozart's Twelfth Mass was sung during the collection in an admirable manner. A very eloquent and appropriate sermon was preached by the Vicar's son, the Rev. G. Hilliard. The prayers were intoned by the Rev. W. Petty, and the blessing was pronounced by the Vicar. On the following Sunday morning the sermon was preached by the Rev. Dr. Sanderson, Principal of Lancing College, after which there was a choral celebration of Holy Communion, when the service sung was Smart's in F. Mr. Harold E. Stidolph's accompaniments and volunteers were played with his usual ability.

EDINBURGH.—On Saturday evening, the 1st ult., the Edinburgh Select Choir inaugurated the musical season by performing a number of glees, part-songs, and choruses, interspersed with solos, in the Music Hall. There was a large audience, and the Concert was in every sense a successful one. Some part-songs by H. Smart, Pinsuti's "Spring Song," and Hutton's "When evening's twilight" were most tastefully rendered. Several solos were contributed by Mr. J. Smith and members of the choir. Mr. John Hartley played the pianoforte accompaniments exceedingly well, and Mr. H. Hartley conducted.

ENFIELD LOCK.—The Harvest Festival took place at the Royal Small Arms Factory Church on the 2nd ult. The musical part of the service was excellently rendered by the choir, under the direction of Mr. E. Holt, Mr. E. J. Holt presiding at the organ. The morning Service was Sullivan's in D, and the anthem, "The heavens are telling" (from *The Creation*); the evening service being Barby's in E, and the anthem "Fear not, O land" (Goss). Appropriate sermons were preached, that in the morning by the Vicar of Enfield, and in the evening by the Chaplain (Rev. C. H. Roberts, B.A.).

FALMOUTH.—A most successful Concert was given by Mr. C. W. Robinson in the Polytechnic Hall on Monday evening, the 3rd ult. The vocalists were Miss May Bell, Madame Antoinette Sterling (who met with an enthusiastic reception), Mr. Barker, and Mr. C. Vincent. Mr. Parker's violin solos were highly appreciated and enjoyed.

GAISEBOROUGH.—The Third Annual Concert given by the Britannia Band took place in the Temperance Hall on Tuesday, the 18th ult. The following artists were engaged: Miss Lily Madam, Master F. Taylor, Mr. E. Dunkerton, and Mr. J. Bingley Shaw (vocalists); accompanist, Mr. G. Robinson. The band, under the direction of Mr. Crabtree, gave several excellent selections with the greatest care. The Concert was an entire success, and great credit is due to the management and all concerned.

HALIFAX.—On Sunday, the 6th ult., the new organ, built by Messrs. Halmshaw and Sons, of Birmingham, and presented to St. James's Church, Halifax, by J. W. Balme, Esq., was opened by Dr. Roberts, Organist and Choirmaster of the Parish Church. On the following Friday evening an Organ Recital was given by Dr. Roberts, and the choir of the church sang several anthems. The organ is a very superior instrument, and reflects the greatest credit upon the builders. It contains ten stops in the great, eleven in the swell, and six in the choir, besides a pedal organ of three stops, with the usual couplers and accessories. The bellows are worked by a hydraulic engine.

HANDSWORTH.—On the 10th ult., the Choir of the Parish Church gave a Miscellaneous Concert, which included *The Fates*, a Cantata by Dr. Belcher. The solos were admirably sung by Mrs. Britton, Miss N. Sanders, Miss E. Moreton and Mr. Westwood. The choruses were given with power and precision, and the Cantata was well received. A selection of songs, &c., a violin solo by Miss A. Burr, the Overture to *L'Italiani in Algeri* for pianoforte and string band, and some part-music were well rendered. Dr. Belcher, the Organist and Choirmaster of the church, conducted.

HOLLINWOOD, OLDHAM.—On Tuesday evening, the 18th ult., Mr. Josef Cantor's Concert Company gave a Concert in Bourne Street Schoolroom to a large audience. The artists were Madame L. Mills, Miss K. Nono, Miss Richardson, Messrs. Barton, Broadley, and Cantor. Accompanist, Mr. J. Cantor. The Concert was a success.

HORNCASTLE.—Tuesday, the 18th ult., being St. Luke's Day, the usual Harvest Thanksgiving Services were held. There was a celebration of the Holy Communion at eight o'clock, and a choral service was held at eleven o'clock, when an admirable sermon was preached by the Rev. Prebendary Disbrow, Rector of Benington, near Boston. In the afternoon Mr. Wakelin gave a Recital on the magnificent organ of the Parish Church, the programme including the Overture, Occasional Oratorio, one of Bach's grand preludes and fugues, Handel's "I know that my Redeemer liveth," a Funeral March, &c. In the evening the Rev. K. Bullock, of Welton-le-Wold, and Prebendary of Lincoln, preached to an immense congregation the anthem was "Ye shall dwell in the land" (Dr. Stainer). The choir, under the skilful training of Mr. Wakelin, acquitted itself admirably, and the whole Festival was a complete success.

IRVINE.—An Organ Recital was given in the Parish Church on the 10th ult. by Mr. Hinchliffe, the Organist. The programme comprised selections from the works of Handel, Haydn, Spohr, Smart, &c., all of which were well rendered. The solo vocalist was Miss Irvine, from the Glasgow Choral and Orchestral Concerts, who was highly successful in all her songs.

LEEDS.—The inaugural Lecture at the Mechanics' Institution was given on September 27 by Mr. J. Spencer Curwen, A.R.A.M., on "The Popular Uses of Music." The Leeds Harmonic Union sang a number of glees very finely, in illustration of Mr. Curwen's lecture. There was a large audience.

LEWIS.—On Sunday, the 16th ult., Thanksgiving Services were held at St. Anne's before large congregations. The Rev. J. K. Parr, of Brighton, officiated at both services, also delivering the customary sermons. The choir, led by Mr. B. C. Scammell, was assisted by a number of ladies. The services were fully choral, the morning anthem being Stainer's "Ye shall dwell in the land," the bass and tenor solos by Messrs. E. T. Hall and J. Morphey being well sung. In the evening Barnby's "O Lord, how manifold are Thy works" was exceedingly well rendered, no pains having been spared to make the choir efficient. After the evening service, Mr. P. J. Starnes, organist, performed in excellent style some selections, including Choral Song and Fugue, Wesley's Priere Guilmant, Festive March, Smart; "If with all your hearts" (*Elizah*), Mendelssohn; "Jerusalem the Golden," Spark; "Nazareth," Gounod; Pastoral Sonata, Rheinberger; March (*Eliz*), Costa.

NEWCASTLE-ON-TYNE.—The first of the second series of People's Concerts, promoted by the Corporation, was held in the Town Hall on the 1st ult. The hall was crowded in every part—the large orchestra included—a long time prior to the commencement of the proceedings, and the applause throughout was of the most genuine and enthusiastic kind. Mr. Rea—to whom the public owe so much for the inauguration of these cheap and popular Concerts—was received with a perfect burst of cheering on making his appearance on the platform, and this was renewed after his masterly performance of the opening piece—Jubilee Overture (Weber)—on the grand organ. The vocalists were Mr. and Madame Edwyn Frith, the latter of whom was in excellent voice. Mr. Rea's organ solos were throughout received with every mark of delight, and the lovers of instrumental music had the additional benefit afforded them of listening to Madame Helene de Lisle's charming solos on the violin.—The Church Congress, which held its annual meeting here in the early part of last month, was deemed a fitting opportunity for the furthering of the Church oratorio movement, and on Tuesday, the 4th ult., a special Musical Festival was held in St. Andrew's Parish Church, when Dr. Armes's *St. John the Evangelist* was performed. The choir, consisting of 130 voices equally balanced, had been carefully trained by the Organist of the church, and the result was perfect. The principal solo parts were well sung by the Misses May Wardroper, Thompson, and Lewis; Messrs. Catchside, T. H. Armstrong, and R. Armstrong. The choir was conducted by the Rev. Thomas Rogers, M.A., Precentor of Durham Cathedral. The organ accompaniments were played with the utmost refine-

ment by the organist of the church, Mr. T. Albion Alderson.—A Special Musical Service was held on the 5th ult., in St. Peter's Church, Oxford Street, which formed an extra event in the Church Congress week. The service was the ordinary choral evensong, shortened; and a special feature was made by introducing a selection from Mendelssohn's Oratorio *St. Paul*. The choir was strengthened by the addition of the best voices from all the choirs of the town and district, and was composed of over sixty vocalists, the whole being under the conductorship of Mr. C. Chambers, Mus. Bac. Mr. William Rea presided at the organ. The soloists were Mrs. Vinycomb, Mr. F. Mace, and Mr. Rowley. The choruses as a whole were excellently rendered.—On Saturday afternoon, the 17th ult., Miss Hildegard Werner and Mr. J. H. Beers gave the first of a series of popular chamber Concerts in the Central Hall to a large and fashionable audience. The instrumentalists were: pianoforte, Miss Hildegard Werner; violins, Mr. J. H. Beers and Mr. H. Beers; viola, Mr. A. A. Hunt; violoncello, Mr. S. Beers. The vocalist was Miss Helen Armin. A quartet for stringed instruments by Haydn, Op. 77, in G; a quartet for piano, violin, viola, and violoncello, by Rheinberger, Op. 33, in E flat; a trio for piano, violin, and violoncello, by Reissiger, Op. 35, in E major; and a quartet for stringed instruments, by Mendelssohn, Op. 44, in D, No. 1, were well executed, and elicited much applause. Miss Armin's songs were also well received.

OLDHAM.—On Tuesday evening, the 4th ult., Mr. Josef Cantor's Concert Company (Liverpool) gave a Concert in the Co-operative Hall, Greenacres Hill, to a very large audience. The artists were: Madame Louise Mills, Mlle. Ternan, Miss Kate Nono, Messrs. Thomas Foulkes and Edward Grime, Mr. Josef Cantor being pianist as well as vocalist. The programme was well executed.—On Monday evening, the 10th ult., the fourth popular Concert was given in Henshaw Street Coffee Tavern, the soloists being Messrs. Fennell, McKay, Thomas, Brett, and Cribbs. There was a good audience. Mr. J. Greaves accompanied.—On Tuesday evening, the 11th ult., a Lecture-Concert was given by Dr. Spark, of Leeds, in the Co-operative Hall, King Street, assisted by a quartet party.

PERKINS.—Mr. Mangelsdorff's afternoon Concert took place at the Town Hall on the 14th ult. The pianoforte duets of Masters Christy and Arthur Mangelsdorff were much appreciated by the audience, the youthful players giving evidence of sound training and natural talent. The vocalists were Miss Goodwin and Mr. Boyack. Miss Laing and Mr. Mangelsdorff officiated as accompanists.

PENZANCE.—Mr. R. White, jun., gave a very successful Organ Recital at St. John's Hall on the 7th ult., the various solos being performed with much artistic skill. The vocalist, Miss Genny's, sang several solos with excellent taste, and met with a cordial reception.

PRESTON.—On Tuesday evening, September 27, the annual miscellaneous Concert, arranged by Mr. J. Greenwood, was given in the Guildhall, before an appreciative audience. The vocalists were Miss Marsh, Miss K. Oscar Byrne, R.A.M., Mrs. Winter, Messrs. John McMahon, K. Taylor, and J. Ivison; and the instrumentalists were members of Mr. T. Gray's military band. Mr. and Master Greenwood presided at the pianoforte. The programme was a very attractive and varied one, and was gone through in a very creditable manner.

ROXTON.—On Wednesday evening, the 10th ult., a Concert was given in St. Mark's Schoolroom, Heyside, by Mr. Joseph Greaves's Concert Party, consisting of Miss Greaves, Miss S. Greaves, Messrs. Tom Smith, Jos. Greaves, P. Pelrow, J. McKay, and Fennell. Pianists, Miss S. Greaves and Mr. J. Greaves. The programme was well rendered, the singing of Miss Greaves and Mr. Fennell being much admired. There was a good audience.

SLEAFORD.—On Monday evening, the 3rd ult., an orchestral Concert was given in the Corn Exchange by the members of the Scarborough Aquarium band, under the direction of Herr Alois Brousil. The programme was a very attractive one, and was highly appreciated, many of the pieces being encored. The hall was well filled.

ST. HELENS.—The Harvest Thanksgiving Service which was held at Holy Cross Church, on Thursday evening, the 20th ult., was one of peculiar interest, Weber's Jubilee or Harvest Cantata being selected for performance. The opening chorus, "Your thankful songs praise," was exceedingly well rendered by the choir, and showed at once that the work had been carefully studied and rehearsed. The solos were excellently sung by Miss Helen Swift, Mr. Lepp, and Mr. John Septon. Mr. Unsworth, as Organist, displayed his usual skill.

TREBO.—The Concert given on the 20th ult. by Madame Marie Roze, Madame Enriquez, Signor de Monaco, Mr. Farley Sinkins, Signor Foil, Signor Zoboli, Signor Papini, and Signor Antonio Mara was a great success. The violin performances of Signor Papini were highly appreciated, and the distinguished vocalists were several times encored.

WALSALL.—On Thursday evening, the 20th ult., the Third Annual Concerts distribution of certificates and prizes in connection with Trinity College music examination took place in the Temperance Hall. Dr. Gwinnett Sharp presided and made the presentation. The programme consisted of a selection from Flotow's opera *Martha*, by the Butts Choral Society, assisted by Miss Miner, Miss Bourne, Mr. F. Adams, and Mr. Carless. The band was led by Mr. C. Hayward, who was encased in his violin solo. Miss Atkins, one of the successful competitors, gave the same solo on the piano which she played at the examination, with much success. Mr. Lanton presided at the piano, Mr. Moss at the harmonium, and Mr. Rogers, the local hon. sec., conducted. There was a large and appreciative audience.

ORGAN APPOINTMENTS.—Mr. Herbert G. Preston, Organist and Choirmaster to St. Mary Magdalen, Fakenham; Mr. Henry W. Radford, Organist and Choirmaster to St. Mary's Church, Chester; Mr. Robert S. Calcott, Organist and Choirmaster to Christ Church, Kensington; Mr. P. A. O'Hanlon, to St. Mary's Catholic Church, East Parade, Bradford; Mr. E. Osmond, Organist and Choirmaster to the Parish Church, Alton; Mr. Howard Leask, Organist and Choirmaster to All Saints', Clapham Park, S.W.; Mr. Daniel F. Bradfield, to St. Stephen's, Clapham Park; Mr. H. Walsley Little, Mus. Bac., Organist and Choirmaster to St. Giles-in-the-Fields, W.C.

DEATHS.

On September 27, at his residence, 4, Oxford and Cambridge Mansions, ARTHUR HERBERT JACKSON, late Professor at the Royal Academy of Music, aged 29.

On the 5th ult., RICHARD DAWRE, Organist of St. Peter's, Lordship Lane, aged 54.

On the 11th ult., at his residence, 33, Great George Square, Liverpool, in his sixty-second year, HENRY E. HIME, second son of the late Mr. EDWARD HIME.

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